

A-sequel to the best-seller All new selections including Sihoney, Ay Ay, Brazil and The Peanut Vendor

MORE JUNGLE DRUMS



MORTON GOULL

LM-2768

Produced by Joseph Habig Recording Engineer: Ernest Oelrich

Now! The long-awaited follow-up to his smash hit Jungle Drums album.



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España Cañi (Marquina) (BMI 4:23)

The Peanut Vendor (Simon) (BMI 4:32)

Calypso Souvenir (Gould) (ASCAP 2:00)

Brazil (Barroso) (BMI 2:45)

Ay Ay Ay (Freire) (P.D.4:58)

Arrangements by Morton Gould

SIDE

Siboney (Lecuona) (ASCAP 3:55)

Danzas Afro-Cubanas (Lecuona) (BMI 11:08)
La Conga de Media Noche
Danza Negra
Y la Negra Bailaba!

Y la Negra Bailaba! Danza de los Ñañigos

Guadalquivir (from "Andalucia" Suite) (Lecuona) (BMI 4:19)

In ¾ Time (from "Danzas Cubanas") (Lecuona) (BMI 2:38) (Gloria Agostini, Harp Solo)

Once again Morton Gould, that peerless weaver of orchestral fabrics, has devised a program of the music of Latin America as only he can. And in this jacket we find the perfect sequel to one of Gould's most treasured and popular albums—an album which literally cried out for more—Jungle Drums.

As before, Gould demonstrates his unique facilities for capturing the very essence of the Latin musical temperament. This particular album, however, involved yet another requisite facet in the complex make-up of what is known as the complete musician, an art which we, the public, too frequently take for granted. That is the art of

"Our obvious intent," noted Mr. Gould, "was to find a suitable selection of materials which would logically fall in line with our first album. Months were spent in its preparation. Not only did we weigh each piece individually, but each group of pieces as well. A good program must sustain some point of view. It can't be a shallow catchall, or you fail. We know this from experience; the public senses it instinctively.

"In this album," he continued, "you will note that one complete side has been devoted to the music of Ernesto Lecuona. Siboney was a logical choice for an aural curain raiser for this side, since it is one of his best-known works. The four Afro-Cuban dances, however, are not too well known, and I think they should be. They are part of a set of six musical portraits, originally written for piano solo. I included the other two of these delicious vignettes in the first Juncle Drums album. Now the set is complete. And since these are transcriptions, I could better approach them as compositions rather than mere arrangements. Their simplicity of melody and lean rhythmic implications virtually beg for the colors of the orchestra.

"In Guadalquivir we get to the very marrow of the composer. This is a marvelously bright showpiece, more extended than the others, and very near in form and texture to Lecuona's better-known Malagueña and Andalucia. And since most Latin music is in 2/4, or even time, In 3/4 Time, lilting and nostalgic, is just right for a brief contrast in the program." That programing is an art I think you must agree by now. And Morton Gould is a past master at this art.

For those of us who recall Mr. Gould's memorable series of radio broadcasts some years back, *The Peanut Vendor*, *Ay Ay* and *España Cañi* ring a particularly familiar bell. These pieces were among the maestro's classic virtuoso arrangements, but broadcast engineering facilities at the time were unable to transmit them in all their vivid brilliance. Today, however, up-to-date recording techniques, especially Dynagroove, have captured their dynamic range and subtle nuances. In a sense, you can "hear" them now for the first time. The bubbling rendition of *Brazil*, too, belongs in this category of Gould's virtuoso display pieces. They are all given bright, vigorous treatments that remind us just why they are among our favorites.

Morton Gould the composer offers one of his own contributions to the Latin catalog, a new work especially written for this album entitled *Calypso Souvenir*. As he observes, "Let's call this one my personal regards."

I think you'll agree that this entire album is an expression of Mr. Gould's "personal regards." And after you've listened, your immediate response will read something like mine: let's have more Jungle Drums.

Notes by Barry Kittleson Associate Editor, Music Business

DYNAGROOVE

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BUSTA RHYMES, "Shorty (Put It On The Floor)" CHINGY, FAT JOE and NICK CANNON

From the motion picture & soundtrack "Love Don't Cost a Thing"

> Soundtrack street date: 12/9 Film release date: 12/12

> > HollywoodRecords.com ED-11645-1ST01



BUSTA RHYMES, CHINGY, FAT JOE and NICK CANNON

"Shorty (Put It On The Floor)"

2. Instrumental

From the Motion Picture and Soundtrack "Love Don't Cost a Thing"



happy medium kites eye to eye *denotes jazz 7 oneida stomp valpolicella dichotomy cheveu du chien the scientist who dreamed of the benzene ring play it by ear baroque again sunday best a #10 to go recess Iullabye for amy beth REM :20 over gazatskis

duets for acoustic guitars





TRLS 151

SIDE A

- 1. I Love Marijuana
- 2. Dread Are The Controller
- 3. The Children Of The Ghetto
- 4. Don't Push Your Brother
- 5. Begging For Apology

SIDE B

- 1. Not Follow Fashion
- 2. Roots Lady
- 3. Big Big Girl
- 4. Just Another Girl
- 5. Starlight
- 6. Jamaican Colley (Version)

Many thanks to the following musicians:

Bass - Aston (Family Man) Barrett. Drums - Hoss Mouth. Guitar - Errol (Chinna) Smith.

Organ - Ossie. Piano - Ansel Collins. Drums - Sly Dunbar. Bass - Robert Shakespeare.

Arranged & produced by Linval Thompson.

Recorded at Channel One Studio.

Remix at King Tubby's Studios, Kingston, Jamaica

During the late seventies Jamaican music was experiencing what many consider to be its last golden age. King Tubby was in full swing, Channel One's Revolutionaries were at their peak and talented producers such as Linval Thompson were taking full advantage of the availability of such considerable talent.

Linval, who had made his recording debut as a singer for Bunnie Lee earlier in the decade was by this time widely regarded as one of Jamaica's finest all-round talents and his massive hit, "I Love Marijuana" (along with the album that followed) helped maintain his reputation.

In the years that have followed, Linval has continued to make great music, although the days when he could call upon the musical contribution of both the great Tubby and groups such as the Revolutionaries have sadly long since passed. So until the dawning of the next great age in Jamaican music let this album be a reminder of its glorious past.

Jah Laru



Electronic Synthesise Music Lotol, Repetition - Bose for Backgrand Elevaters, Restamants and long Drives across cover try - Mary C.



































































THE WANDERER

SIDEA

THE GATE 3:12
THE MAN WHO IS WATCHING THE AIR 4:50
ANCIENT BELLS 3:41
ANGEL IN THE DISTANCE 3:52
INSIDE THE HOUSE 2:50
FLYING ANGELS 2:18
TWO GALLANTLY MEN 3:35

SIDEB

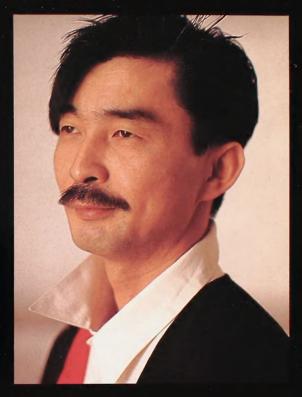
THE WANDERER 3:49
FAIRY DOLL 3:27
RICHLY COLORED ART PANEL 3:42
BRAVE MAN 5:08
THE TEMPLE LANDSCAPE 3:12
ROOM ON THE HILL 2:37

All songs recorded at Newton Studio, Osaka, Japan. Mastered at Future Disc. Hollywood, California by Tom Baker. Instrumentation: Fairlight III.

Thanks to: Doreen D'Agostino, Patricia Fried, Takeshi Obe, Mayuri Sugita. Koji, Ikumi Izutani. Special Thanks to: Peter Baumann, Ron Goldstein, Masaya Matsuura of "PS

Special Thanks to: Peter Baumann, Ron Goldstein, Masaya Matsuura of "PSY"-5." Sakyo Komatsu, my kids and my wife.

Art Direction/Cover Art—William Billy Design Associates Back Cover Photograph: Diane Rubinger Art Coordination: Patricia Fried Styles Talesh Ose Hart Timorh Design.









DISNEP'S MERRY CHRISTMAS CAROLS

Starring Mickey Mouse, Donald Duck, Goofy & Chip'n'Dale with Larry Groce and the Disneyland Children's Sing-Along Chorus

SIDE ONE

1. The Chipmunk Song (Christmas Don't Be Late) Chip'n'Dale & Donald

Christmas, Christmas time is near, Time for toys and time for cheer. We've been good, but we can't last. Hurry, Christmas, hurry fast Want a plane that loops the loop Me, I want a hula-hoop. We can hardly stand the wait Please, Christmas, don't be late.

words & music by Ross Bagdasarian © 1958 Monarch Music Corp. Reprinted by permission

2. I Wish It Could Be Christmas All Year Long

Willio and Phillio

Everyone is happy, standing Round the tree. Singing songs of the season In ten-part harmony.
It's so good to be together,
The feeling is so strong,
I wish it could be Christmas All year long.

Now you and I, we know the things That make each holiday, A time of understanding, And loving words to say A silent night, the candle light, Those warm and special songs I wish it could be Christmas All year long.

I wish that every spirit in the world Could feel the power, And know love, not once a year, But every minute, every hour.

It's a dream, and though it seems You've heard these words before. It's not a new idea

to wish for something more, But if each day could feel this way, I know it isn't wrong.
I wish it could be Christmas all year long.
I wish it could be Christmas all year long. words & music by Phil Baron © 1980 Wonderland Music Company, Inc. Reprinted by permission

3. Sleigh Ride

Mickey, Donald, Goofy & Larry Groce Just hear those sleigh bells jingling, Ring-ting-tingling, too,
Come on, it's lovely weather
For a sleigh ride together with you.
Outside the snow is falling And friends are calling "Yoo-hoo," Come on, it's lovely weather For a sleigh ride together with you. Giddy-yap, giddy-yap giddy-yap,

let's go, Let's look at the show, We're riding in a wonderland of snow. Giddy-yap, giddy-yap, giddy-yap,

it's grand Just holding your hand. We're gliding along with a song Of a wintery fairyland. Our cheeks are nice and rosy, And comfy cozy are we. We're snuggled up together
Like two birds of a feather would be. Let's take that road before us And sing a chorus or two. Come on, it's lovely weather For a sleigh ride together with you.

There's a birthday party at the home of Farmer Gray. It'll be the perfect ending Of a perfect day.

We'll be singing the songs we love to sing Without a single stop. At the fireplace while we watch the chestnuts pop. Pop! Pop! Pop!

There's a happy feeling nothing in the world can buy.
When they pass around the coffee And the pumpkin pie.
It'll nearly be like a picture print By Currier and Ives These wonderful things are the things We remember all through our lives! REPEAT FIRST VERSE

music by Leroy Anderson, words by Mitchell Pensh © 1950 by Belwin Mills Music, Inc. Copyright renewed. Reprinted by permission All rights reserved

4. Away in a Manger

Larry Groce Verse 1 Away in a manger, no crib for a bed, The little Lord Jesus Lay down His sweet head. The stars in the sky Looked down where He lay, The little Lord Jesus Asleep on the hav.

Verse 2 The cattle are lowing, The Baby awakes, But little Lord Jesus, No crying He makes Hove Thee, Lord Jesus, Look down from the sky, And stay by my cradle Till morning is nigh REPEAT VERSE 1

Verse 3 Be near me, Lord Jesus I ask Thee to stay Close by me forever, And love me, I pray. Bless all the dear children In Thy tender care. And fit us for heaven To live with Thee there

5. Here We Come A-Caroling Larry Groce

Here we come a-caroling Among the leaves so green, Here we come a-wandering So fair to be seen. CHORUS Love and joy come to you. And to you your wassail, too. And God bless you and send you A happy New Year! And God send you A happy New Year!

We're not daily beggars Who go begging door to door, But we are neighbors' children Whom you have seen before. REPEAT CHORUS

We have got a little purse Of stretching leather skin We want a little money To line it well within. REPEAT CHORUS

God bless the master of this house, Likewise the mistress, too, And all the little children That 'round the table go REPEAT CHORUS

6. The First Noel

Molly Ringwald

The first Noel the angels did say, Was to certain poor shepherds, in fields as they fay, In fields where they Lay keeping their Theep On a cold winter's night That was so deep. Noel, Noel, Noel, Noel! Bom is the King of Israel They looked up and they saw a star Shining in the East beyond them far, And to the earth it gave great light, And so it continued both day and night. Noel, Noel, Noel, Noel!



SIDE TWO

1. Here Comes Santa Claus Mickey, Donald, Goofy & Larry Groce

Here comes Santa Claus! Here comes Santa Claus! Right down Santa Claus lane! Vixen and Blitzen and all his reindeer Pulling on the rein. Bells are ringing, Children singing, All is merry and bright Hang your stockings And say your prayers, 4
'Cause Santa Claus comes tonight. Here comes Santa Claus! Here comes Santa Claus! Right down Santa Claus lane! He's got a bag that is filled with toys For the boys and girls again. Hear those sleigh-bells jingle-jangle. Oh, what a beautiful sight. Jump in bed, cover up your head, 'Cause Santa Claus comes tonight. Here comes Santa Claus! Here comes Santa Claus! Right down Santa Claus lane! He doesn't care if you're rich or poor,

For he loves you just the same. Santa knows we're all God's children, That makes everything right.
Fill your hearts with Christmas cheer, ause Santa Claus comes tonight. lere comes Santa Claus! Here comes Santa Claus! Right down Santa Claus lane! He'll come around when the chimes ring out, Then it's Christmas morn again.

Peace on earth will come to all If we just follow the light.
Let's give thanks to the Lord above. 'Cause Santa Claus comes tonight Let's give thanks to the Lord above, 'Cause Santa Claus comes tonight.

words and music by Gene Autry and Oakloy Haldeman © 1970 Western Music Publishing Co. Reprinted by permission

2. Joy to the World

Larry Groce Joy to the world! The Lord is come; Let earth receive her King. Let every heart Prepare Him room, And heaven and nature sing, And heaven and nature sing, And heaven and heaven

And nature sing Joy to the world! The Saviour reigns; Let men their songs employ, While fields and floods Rocks, hills, and plains, Repeat the sounding joy Repeat the sounding joy,

Repeat, repeat, the sounding joy He rules the world With truth and grace. And makes the nations prove The glories of His righteousness And wonders of His love And wonders of His love

And wonders and wonders of His love Wonders and wonders of His love.

3. Silver Bells Larry Groce

City sidewalks, busy sidewalks

Dressed in holiday style. In the air there's a feeling of Christmas Children laughing, people passing, Meeting smile after smile, And on every street corner you hear

CHORUS: Silver bells, silver bells, It's Christmas time in the city. Ring-a-ling, hear them ring. Soon it will be Christmas day.

Strings of street lights, even stop lights Blink a bright red and green, As the shoppers rush home With their treasures. Hear the snow crunch.

see the kids bunch. This is Santa's big scene And above all this bustle you hear:

words and music by Jay Livingston and Ray Evans © 1950 Paramount Music Corp. Reprinted by permission

4. The Twelve Days of Christmas Mickey, Donald, Goofy, Minnie Mouse, Chip'n'Dale Clarabelle Cow and Larry Groce On the first day of Christmas. My true love gave to me A partridge in a pear tree On the second day of Christmas, My true love gave to me Two turtle doves and a partridge in a pear tree On the third day of Christmas, My true love gave to me Three French hens, Two turtle doves And a partridge in a pear tree. On the fourth day of Christmas, My true love gave to me

Four calling birds,

Two turtle doves And a partridge in a pear tree.

Three French hens,

On the fifth day of Christmas, My true love gave to me Five golden rings, (etc.) On the sixth day of Christmas. My true love sent to me Six geese a-laying, (etc. On the seventh day of Christmas. My true love sent to me Seven swans a-swimming, (etc.) On the eighth day of Christmas, My true love sent to me Eight maids a-milking, (etc.) On the ninth day of Christmas, My true love sent to me Nine ladies dancing, (etc.) On the tenth day of Christmas, My true love sent to me Ten lords a-leaping, (etc. On the eleventh day of Christmas. My true love sent to me Eleven pipers piping, (etc.) On the twelfth day of Christmas, My true love sent to me Twelve drummers drumming Eleven pipers piping, Ten lords a-leaping, Nine ladies dancing, Eight maids a-milking Seven swans 2-swimming Six geese a-laying. Five golden rings, Four calling birds, Three French hens, Two turtle doves, And a partridge in a pear tree.

5. Have Yourself a Merry Little Christmas Larry Groce

Have yourself a merry little Christmas, Let your heart be light. From now on, our troubles will be out of sight. Have yourself a merry little Christmas, Make the Yuletide gay, From now on, our troubles will be miles away.

VERSE: Here we are as in olden days, Happy golden days of yore. Faithful friends who are dear to us

Gather near to us once more Through the years we all will be together.
If the fates allow. Hang a shining star upon the highest bough

And have yourself a merry little Christmas now. REPEAT VERSE

words and music by Hugh Martin and Raiph Blane © copyright 1943 Metro-Goldwyn-Mayer Inc renewed 1971 Leo Feist, Inc. © 1944 renewed 1972-Leo Feist, Inc.

All songs performed by the Disneyland Children's Sing-Along Chorus

Choral Director-Betty Joyce Disneyland (Vista Records, Burbank, Calif. 91521

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SIDE ONE

1. PLAY ON (3:44) Paul Butterfield, vocal (Butterfield, Plurb-On Music ASCAP)

2. 1000 WAYS (4:49) Rod Hicks, vocal

(Hicks, Hicky Do Music ASCAP)

3. PRETTY WOMAN (3:51) Ralph Wash, vocal (A. Williams, East/Memphis Music BMI)

4. LITTLE PIECE OF DYING (3:29) Paul Butterfield, vocal (Butterfield, Plurb-On Music ASCAP)

5. SONG FOR LEE (3:42)

(Butterfield, arr. by Dinwiddie & Butterfield, Plurb-On Music ASCAP)

SIDE TWO

1. TRAINMAN (6:01) Gene Dinwiddie, vocal (Dinwiddie, arr. by Dinwiddie, Plurb-On Music ASCAP)

2. NIGHT CHILD (4:32)

(Harris-Hicks-Dinwiddie-Butterfield, Plurb-On Music ASCAP)

3. DROWNED IN MY OWN TEARS (5:10) Gene Dinwiddie, vocal (Henry Glover, Jay & Cee Music BMI)

4. BLIND LEADING THE BLIND (3:59) Paul Butterfield, vocal

(Edlen-Butterfield, Dull Thud Publ./ Plurb-On Music ASCAP)

Producer PAUL A. ROTHCHILD / Recording Engineers FRITZ RICHMOND, BRUCE BOTNICK, MARC HARMON / Re-Mixing Engineer FRITZ RICHMOND / Mixing TODD RUNDGREN

Featuring PAUL BUTTERFIELD, vocals, harmonica, piano / GENE DINWIDDIE, vocals, tenor-soprano sax, flute, tambourine / ROD HICKS, vocals, bass / RALPH WASH, vocals, guitar / DENNIS WHITTED, drums / BOBBY HALL, conga, bongos / TED HARRIS, piano on Play On & Night Child / GEORGE DAVIDSON, drums on Night Child & Play On / TREVOR LAWRENCE, baritone sax / DAVE SANBORN, alto sax / STEVE MADAIO, trumpet / BIG BLACK, congas / Background vocals: Clydie King, Merry Clayton, Venetta Fields, Oma Drake, Paul Butterfield, Rod Hicks, Ralph Wash, Gene Dinwiddie.

All selections arranged by the Butterfield Blues Band except where otherwise noted.



SCHWANN CAT. LIST PRICE VOL. 16 \$3.79

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PAUL EVANS

courtesy of

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JACK SCOTT THE CHANTONES

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THE RAYS

CONTINUE OF BEPAIR LOVE ENT

TEENAGE

PRAYER

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APPLE BLOSSOM

TIME

ROSEMARY JUNE

SEE YOU IN SEPTEMBER

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BOYS DO CRY

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MY TRUE LOVE JACK SCOTT

CANLTON

UPTOWN

Str. (Mara SCREEN GEMS

THE CHYSTALS

I LOVE MY BABY

NEIL SEDAKA & THE TOKENS

I'LL ALWAYS BE IN LOVE WITH YOU

ROSEMARY JUNE

constant of PARE

ROULETTE

RINTED IN IT A, C TURE

JEN GOODIES

VOLUME 1 — SIDE A: DARLING, HOW LONG — The Heartbeats (Gee)/GLORY OF LOVE — The Angels (Gee) THE SHRINE OF ST. CECILA — The Harptones (Rama)/DING DO!'G — The Echoes (Gee)/OUT IN THE COLD AGAIN — Frankie Lymon (Gee)/

BING DUPA — THE ECHOES (GEE/) OUT IN THE COLD MAKIN — FLAIMLE LYHIDH (GEE/) RIP VAN WINKLE — The Devotions (Roulette) SIDE E: YOUR WAY — The Heartbeats (Gee/) WEDDING BELLS — Tiny Tim & The Hits (Roule te PEOPLE ARE TALKING — The Heartbeats (Gee)/CRY LIKE I CRIED — The Harptones (Gee)/DON'T SAY GOODNIGHT — The Valentines (Rama)/PAPER CASTLES -- Frankie Lymon (Gee)/THE MASQUERADE IS OVER-The Harytones (Rama)

VOLUME 2 — SIDE A: WHY DO FOOLS FALL IN LOVE — Frankie Lymon (Roulette)/LOOK IN MY EYES — The Chantels (Carlton)/CHARLIE BROWN — The Coasters (Atlantic)/CRYING IN THE CHAPEL — Sonny Till & The Orioles (Uubilee)/PRISCILLA — Eddie Cooley (Roulette)/TEARS ON MY PILLOW — Little Anthony & The Imperials (End)

SIDE 8: ONLY HAVE EYES FOR YOU — The Flamingos (End)/FOR SENTIMENTAL REASONS — The Cleftones (Gee)/LITTLE GIRL OF MINE — The Cleftones (Gee)/GEE — The Crows (Gee)/A THOUSAND MILES AWAY — The Heartbeats (Roulette)/ CHAPEL OF DREAMS - The Dubs (Gone)

VOLUME 3 - SIDE A: THERE GOES MY BABY - The Drifters (Atlantic)/SEE SAW -The Moonglows (Chess)/I'LL BE HOME - The Flamingos (Chess)/BIM BAM BOOM - The Eldorados (Vee Jay)/MAYBE — The Chantels (End)/I LOVE YOU SO — The Chantels (End)

SIDE B: LONG, LONELY NIGHTS — Lee Andrews & The Hearts (Chess)/GOODNIGHT SWEETHEART GOODNIGHT — The Flamingos (Endl/ BARBARA — The Temptations (Goldisc) 1 SHOT MR. LEE — The Bobbettes (Triple X)/SIXTEEN CANDLES — The Crests (Coed)/SPEEDOO- The Cadillacs (Jubilee)

SIDE A: PEPPERMINT TWIST - Joey Dee & The Starliters (Roulette), BONGO STOMP — Little Joey in the Flips (Joy) BRISTOL STOMP — The Dovells (Cameo-Farkway)/THE FLY — Chubby Checker (Cameo-Parkway/WATUSI — The Vibrations (Chess)/HOT PASTRAMI WITH MASHED POTATOES — Pt. II — Joey Dee & Starliters (Roulette

& Startler's (RODIETE)
SIDE B: THE LOCO-MOTION — Little Eva (Dimension)/LET'S PONY AGAIN — The
Vibration's (Chess) HULLY GULLY CALLIN' TIME — The Jive Five (Belton)/HOT
PASTRAM | WITH MASHED POTATOES — Pt. I — Joey Dee & Starliters (Roulette)/ DO YOU WANNA DANCE - Bobbie Freeman (Jubilee)/DANCE WITH ME HENRY -Etta James (Modern)





VOLUME 5 - SIDE A: BOOK OF LOVE - The Monotones (Chess)/STORY UNTOLD -The Nutniegs (Herald-Ember)/DANCE, DANCE, DANCE — The Dells (Vee Jay)/70U GAVE ME PEACE OF MIND — The Spaniels (Vee Jay)/JOE JOE — The Dells (Vee Jay)/ JUST YOU - Dion & The Belmonts (Laurie)

SIDE B: TEN COMMANDMENTS OF LOVE - The Moonglows (Chess)/SO FAR AWAY -The Pastels (Chess)/ZOOM — The Cadillacs (Jubilee)/THE CLOSER YOU ARE — The Channels (Jubilee)/SO FINE — The Fiestas (JIdtown)/FIVE HUNDRED MILES TO GO - The Heartbeats (Gee)

VOLUME 6 — SIDE A: GOODNIGHT SWEETHEART GOODNIGHT — The Spaniels (Vee Jay/)OH WHAT A NIGHT The Dells (Vee Jay/)WHEN YOU DANCE The Turbans (Herald-Ember) IN THE STILL OF THE NIGHT — The Five Satins (Herald-Ember)/ EVERYUNE'S LAUGHING — The Spaniels (Vee Jay/)UP ON THE MOUNTAIN — The Magnificents (Vee Jay)

Magnificents (Yee Jay)
SIDE B: WE BELONG TOGETHER — Robert & Johnny (Oldtown)/SHIP OF LOVE —
The Nutmegs (Herald-Ember)/MOST OF ALL — The Moonglows (Chess)/THERE'S
OUR SONG AGAIN — The Chantels (End)/ I'M CONFESSIN — The Chantels (End)/

LOVERS NEVER SAY GOODBYE - The Flamingos (End)



VOLUME 7 - SIDE A: TEEN ANGEL - Dion & The Belmonts (Laurie)/SINCERELY -The Moonglows (Chess)/TONITE-TONITE — The Mello Kings (Herald-Ember)/GET A JOB — The Silhouettes (Herald-Ember)/MARIE — The Four Tunes (Jubilee)/BEEP The Playmates (Roulette)

SIDE B: BARBARA-NN — The Regents (Roulette)/WOO HOO — The Rock-A-Teens (Roulette)/HEART AND SOUL — The Cleftones (Gee)/SHIMMY SHIMMY KO KO BOP — Little Anthony & The Imperials (End)/BERMUDA — The Four Seasons (Gone)/SUNDAY KIND OF LOVE — The Harptones (Roulette)

VOLUME 8 — SIDE A: ALL IN MY MIND — Maxine Brown (Tapp)/I'LL BE TRUE — Faye Adams (Herald-Embers)/ SECRETLY — Jimmy Rodgers (Roulette)/SCHOOL DAY (Ring Goes The Bell) — Chuck Berry (Chess)/BO DIDDLEY — Bo Diddley (Chess)/ROLL OVER BEETHOVEN — Chuck Berry (Chess)
SIDE B: OH OH I'M FALLING IN LOVE AGAIN — Jimmie Rodgers (Roulette)/THIRTY DAYS — Ronnie Hawkins (Roulette)/HURTS ME TO MY HEART — Faye Adams (Herald-Ember)/GOODNIGHT MY LOVE — Jesse Belvin (Modern)/KISSES SWEETER THAN WINE — Jimmie Rodgers (Roulette)/SHE'S EVERYTHING — Ral Donner (Gone)

VOLUME 9 — SIDE A: SHOUT — Joey Dee & The Startiters (Roulette)/FUNNY — Maxine Brown (Tapp)/WALKIN' WITH MR. LEE — Lee Allen (Herald-Ember)/HEY LITTLE GIRL — Dee Clark (Vee Jay)/MAYBELLINE — Chuck Berry (Chess)/ROCK YOUR LITTLE BABY TO SLEEP — Buddy Knox (Roulette) SIDE B: THE GYPSY CRIED — Lou Christie (Roulette)/GOODY GOODY — Frankie Lymon (Roulette)/HONEYCOMB — Jimmie Rodgers (Roulette)/I'M STICKIN' WIITH YOU — Jimmy Bowen (Roulette)/PARTY DOLL — Buddy Knox (Roulette)/YOU DON'T KNOW WHAT YOU'VE GOT UNTIL YOU LOSE IT — Ral Donner (Gone)

VOLUME 10 SIDE A: IN MY DIARY — The Moonglows (Chess)/PAINTED PICTURE — The Spaniels (Vee Jay)/RAMA LAMA DING DONG — The Edsels (Oldtown)/EVERY NIGHT (I Pray) — The Chantels (End)/HE'S GONE — The Chantels (End)/TWO PEDPLE IN THE WORLD — Little Anthony & The Imperials (End) SIDE B: HAPPY HAPPY BIRTHDAY, BABY — The Tune Weavers (Chess)/WHY DON'T YOU WRITE ME — The Jacks (Modern)/NEVER LET GO — The Chantels (End)/IM ALRIGHT — Little Anthony & The Imperials (End)/DON'T ASK ME TO BE LONELY — The Dubs (Gone)/I'M THE GIRL — The Chantels (End)

VOLUME 11 — SIDE A: WHEN WE GET MARRIED — The Dreamlovers (Heritage)/
TONIGHT KATHLEEN — The Valentines (Oldtown)/TO THE AISLE — The Five Satins
(Herald-Emor)/'LL BE FOREVER (DVING YOU — The Eldorados (Vee Jay)/AT MY
FRONT DOOR — The Eldorados (Vee Jay)/WE GO TOGETHER — The Moonglows

SIDE B: BEEN SO LONG — The Pastels (Chess)/CONGRATULATIONS — The Chantels (End)/SPANISH LACE — The Four Seasons (Gone)/CHURCH BELLS MAY RING — The Willows/BABY IT'S YOU — The Spaniels (Vee Jay)/ALTAR OF LOVE — The

VOLUME 12 — SIDE A: TOSSIN' AND TURNIN' — Bobby Lewis (Beltone)/STAY — Maurice Williams (Herald-Ember)/DARLING, LISTEN TO THE WORDS OF THIS SONG — Ruth McFadden (Oldtown)/SHAKE A HAND — Faye Adams (Herald-Ember)/THE JOKER — Billy Myles (Herald-Ember)/DON'T PLAY THAT SONG (I Lied) — Ben E. King (Atlantic)

SIDE B: FOR YOUR PRECIOUS LOVE — Jerry Butler (Vee Jay)/HEAVENLY FATHER — Edna McGriff (Jubilee)/SNAP YOUR FINEERS — Joe Henderson (Todd)/ LET THE LITTLE GIRL DANCE — Billy Bland (Oldtown)/YOU TALK TOO MUCH — Joe Jones (Roulette)/KING OF FOOLS — Sam Hawkins (Gone)

VOLUME 13 — SIDE A: RED RIVER ROCK — Johnny & The Hurricanes (Twirl)/SOUL TWIST — King Curtis (Enjoy)/WHEELS — The Stringalongs (Warwick)/WHISTLING ORGAN — Baby Cortez (Clock)/RAM-BUNK-SHUSH — Joey Dee (Roulette)/CLOUDS The Spacemen (Deb)

SIDE B: RINKY DINK — Baby Cortez (Chess)/REVEILLE ROCK — Johnny • The Hurricanes (Twirl)/THE HAPPY ORGAN — Baby Cortez (Clock)/WIGGLE WOBBLE — Les Cooper (Enjoy)/EL WATUSI — Ray Barretto (Tico)/BEATNIK FLY — Johnny • The

VOLUME 14 — SIDE A: EARTH ANGEL — The Penguins (Dootone)/LOVE ME FOR-EVER — The Four Esquires (Paris)/LOVE'S BURNING FIRE — Beverly Anne Gibson (Deb)/BONEY MARONEY — Larry Williams (Specialty)/LAWDY MISS CLAWDY — Lloyd Price (Specialty)/LET'S START ALL OVER AGAIN — The Paragons (Winley) SIDE B: KA DING DONG — G-Clefs (Pilgrim)/PRETTY LITTLE GIRL — The Monarchs (Neal)/HEAVEN AND PARADISE — The Meadowlarks (Dootone)/LONG TALL SALLY — Little Richard (Specialty)/THE REASON — The Five Channels (Deb)/ALONE — The Shore (Large)

VOLUME 15 — ROCKIN' IN THE JUNGLE — The Eternals (Hollywood)/ZOOM ZOOM ZOOM — The Collegians (Winley)/HEY SENORITA — The Penguins (Dootone)/CAUSE YOU'RE MINE — G-Clefs (Paris)/FLORENCE — The Paragons (Winley)/THE ETTER — The Medailions (Dootone) — SIDE B: LIGHT A CANDLE — Beverly Anne Gibson (Deb)/SYMBOL OF LOVE — G-Clefs (Paris)/GUIDED MISSILES — Cuff Links (Dootone)/FOLLOW ME — The Four Esquires (Pigrim)/HIDE # WAY — The Four Esquires (Paris)/THE THINGS THAT I USED TO NO — Builtar Slim (Specialty)

DO - Guitar Slim (Specialty)

VOLUME 16 - SIDE A: SEVEN LITTLE GIRLS SITTING IN THE BACK SEAT - Paul Evans (Carlton)/SILHOUETTES — The Rays (Bernie Lowe Ent.)/SEE YOU IN SEP.
TEMBER — The Tempos (Climax)/BABY BLUE — The Echoes (Segway)/GOODBYE
BABY — Jack Scott & The Chantones (Carlton)/APPLE BLOSSOM TIME — Rosemary June (Paris)

SIDE B: BOYS DO CRY - The Sparkletones (Paris)/MY TRUE LOVE - Jack Scott (Cariton)/UPTOWN — The Crystals (Columia Screen Gems)/I'LL ALWAYS BE IN LOVE WITH YOU — Rosemary June (Paris)/TEENAGE PRAYER — Gloria Mann (Bernie Lowe Ent.)/I LOVE MY BABY — Neil Sedaka & The Tokens (Melba)

VOLUME 17 — SIDE A: KANSAS CITY — Wilber Harrison (Fury)/HEY SCHOOLGIRL — Tom & Jerry (Big)/FANNY MAE — Buster Brown (Fury)/THE WIND — The Jesters (Winley)/I NEED YOUR LOVIN' — Don & Dee Dee Ford (Fury)/DO RE MI — Lee

SIDE B: LET THE GOOD TIMES ROLL — Shirley & Lee (Warwick)/WHILE | DREAM — Neil Sedaka (Melba)/YA YA — Lee Dorsey (Fury)/MY MEMORIES OF YOU — The Harp-tones (Coral)/STRANDED IN THE JUNGLE — The Cadets (Modern)/GUILTY— The Crests (Selma)





VOLUME 18 - SIDE A: EASIER SAID THAN DONE - The Essex (Roulette)/A GYPSY VOLUME 18—SIDE A: EASIEN SAID HAN DUNE — THE ESSEX (ROUTETE)/A STYSY CRIED — LOU Christie (Routette)/HOT PASTRAMI — Joey Dee (Routette)/SHE'S GOT EVERYTHING — The Essex (Routette)/MAN'S TEMPTATION — Gene Chandler (Vee Jay)/HEY LOVER — Debbie Dovale (Routette)
SIDE B: TWO FACES HAVE I — LOU Christie (Routette)/I (WHO HAVE NOTHING) — Ben E. King (Atlantic)/A WALKIN' MIRACLE — The Essex (Routette)/EL WATUSI — Ray Barretto (Tico)/MAKE IT EASY ON YOURSELF — Jerry Butler (Vee Jay) RAINBOW

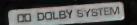
— Gene Chandler (Vee Jay)

VOLUME 19 - SIDE A: WHY DO FOOLS FALL IN LOVE - Frankie Lymon (Roulette)/ I ONLY HAVE EYES FOR YOU — Flamingos (End.) BARBARA ANN — Regen'ts (Roulette)/SIXTEEN CANDLES — Crests (Coed)/GEE — Crows (Gee)/SO FINE — "iestas (Oldtown)

SIDE B: EARTH ANGEL — The Penguins (Dootone)/BOOK OF LOVE — Monotones (Chess)/There Goes my Baby — Drifters (Atlantic)/Ten Commaniments of Love — Moonglows (Chess)/Happy Happy Birthday, Baby — Tung Wegners (Chess)/LITTLE GIRL OF MINE - Cieftones (Gee)

DESIGN BY MOSKOF-MORRISON INC.

STEREO ELECTRONICALLY REPROCESSED



THE ORIGINAL RECORDINGS BY



GLENN MILLER

AND HIS ORCHESTRA



Original Recordings Never Eclipsed... An Era of Music Created by

Glenn Miller

Can it be twenty years? It will have been on December 15, 1964! Twenty years since Major Glenn Miller stepped into the small single-engine AAF C-64 Norseman plane at foggy Bedford airdrome in Southern England. The aircraft flew off into the overcast with a destination in France. Ten days later, ironically on Christmas day, Glenn was listed on the casualty reports as MIA—missing-in-action.

It doesn't seem like twenty years, and in a way this is a great tribute to Glenn Miller. That his music of a quarter of a century past is still so popular and publicly performed all over the world is a phenomenon in the field of popular music which by its very nature has always been transient. That no new Pied Piper has come along to successfully usurp his mantle and crown—despite the flood of "tribute" albums and the labored efforts of myriad coattail riders—is also rather amazing, considering that the popular music business is a field wherein the very business is the promotion of "something new." All the "somethings new" over a period of twenty years have failed to come even close to eclipsing the man, the memory, or the music created by Glenn Miller.

In our second Glenn Miller RCA Camden album (the first is still a best seller), we have chosen a happy mixture of hit parade winners spiced with Glenn Miller specialties.

A&R Coordinator: Ethel Gabriel Remastering by Dick Gardner

IMPORTANT! RCA Camden's monophonic records can be played on stereophonic phonographs. RCA Camden's electronically reprocessed records with two-channel stereophonic characteristics (Stereo/Electronically Reprocessed) <u>must</u> be played on phonographs equipped for stereophonic reproduction.

ABOUT ELECTRONIC STEREO

This record has been electronically reprocessed for stereo from the original monaural version. Although it is not up to RCA Camden's current standards for new stereo recordings, it has been re-issued in this electronically reprocessed stereo version in response to public demand.

SIDE 1

SUNRISE SERENADE (April 10, 1939) Frankie Carle wrote this great standard while still a struggling sideman. Glenn was quick to see the melody's possibilities and recorded it so successfully himself. (3:23)

MY REVERIE (September 27, 1938) One of the greatest hits of 1938, thanks to Larry Clinton's adaptation of this Claude Debussy melody. Ray Eberle sings on this record hallmark, Glenn's first recording for Bluebird and RCA Victor. (3:04)

PAGAN LOVE SONG (June 27, 1939) This song was one of the major hits of 1929, and with this recording Glenn successfully revived it ten years later in a swinging instrumental treatment. (3:12)

TO YOU (May 9, 1939) A smash pop hit which most Americans were humming in happy 1939 is this song which Tommy Dorsey helped compose and Ray Eberle sings. (2:43)

AND THE ANGELS SING (April 4, 1939) Based on ancient Hebrew themes and tempos, this classic was authored by Ziggy Elman. Johnny Mercer added the lyric which Ray Eberle sings. (2:49)

SIDE 2

ELMER'S TUNE (August 11, 1941) Fellow orchestra leader Dick Jurgens helped create this novelty, which didn't take long to become a million-seller for Glenn. The Modernaires join Eberle for this vocal romp. (3:05)

CIRIBIRIBIN (November 18, 1939) The venerable standard from Italy belies its origin in the dashingly Americanized Miller version with lyrics sung by Ray. (3:19)

RUNNIN' WILD (April 18, 1939) This up-tempo killer-diller (it actually dates back to 1922) has always been a challenge to musicians. The great majority never approach the Glenn Miller precision as evidenced here.

BLUE EVENING (May 25, 1939) Gordon Jenkins and Joe Bishop collaborated on this fine ballad. The Miller reed section creates the fitting mood, and Ray again sings. (3:14)

MELANCHOLY LULLABY (September 11, 1939) Jazz star Benny Carter, back home from European triumphs, wrote this beautiful theme, and Glenn gives it exactly the proper setting. Ray Eberle is heard on the vocal refrain.

Public performance clearance-ASCAP,

After you've enjoyed this album, ask your record dealer for other RCA Camden albums.







MCA-2352

RADAR LOVE CANDY'S GOING BAD VANILLA QUEEN BIG TREE, BLUE SEA ARE YOU RECEIVING WE

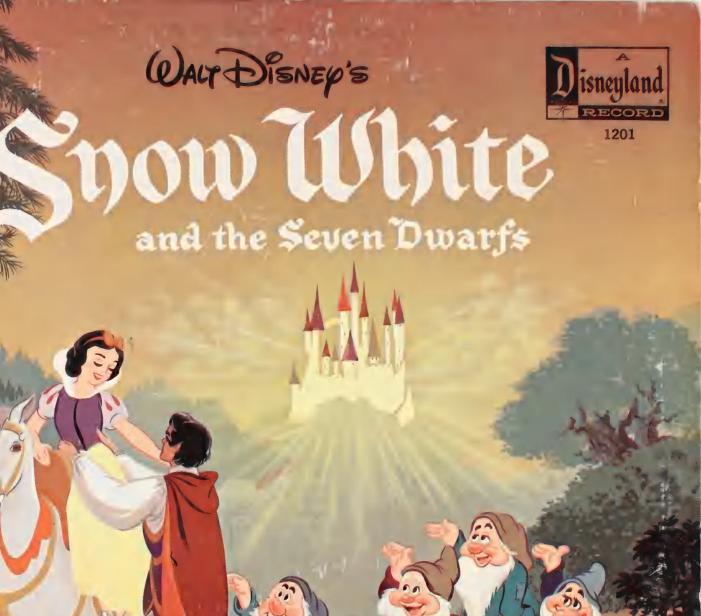
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MOONTAN



MCA RECORDS

MCA Records, Inc., 100 Universal Plaza, Universal City, Ce 10 nia – U.S.A. 1974 MCA Records, Inc., 91873 Treek Records Lid.– Printed in U.S.A.



Music from the Original Motion Picture Sound Track

THE WALT OFFICE PROBLEMENTS

PRINTER IN U.S.A.



120

MUSIC FROM THE ORIGINAL MOTION PICTURE SOUND TRACK

Featuring the voices of Adriana Caselotti as Snow White and Harry Stockwell as the Prince
Songs by Larry Morey and Frank Churchill Background scores by Leigh Harline and Paul J. Smith



"I'M WISHING"



"WITH A SMILE AND A SONG"



"WHISTLE WHILE YOU WORK"



"HEIGH HO"



"SOME DAY MY PRINCE WILL COME"

In early 1937, the news spread through Hollywood that the young cartoon maker, Walt Disney, already famous for Mickey Mouse and The Three Little Pigs, was trying to produce a full-length motion picture cartoon feature. Amid much shaking of heads, the Hollywood critics immediately called the project "Disney's Folly". It was rumored to be costing in the millions and who would sit through a feature length cartoon anyway?

In December of 1937 at the Carthay Circle Theatre in Los Angeles, "Snow White And The Seven Dwarfs" was premiered, not without apprehension on the part of Walt Disney and his entire staff, for this was to be the result of many years of careful work and research. It was also an all-or-nothing gamble. The triumph which Walt Disney and his fellow workers enjoyed that night will certainly never be forgotten by them. The box office bonanza which "Snow White" proved to be became the financial basis for Walt Disney Productions' future growth into the entertainment institution it has now become.

The rest is history, now Walt Disney's interests lie not only in motion pictures, both animated and live action, but also in television, in the operation of Disneyland Park, and in the field of phonograph records. Public demand for the release of the sound track of "Snow White" on an L/P record has been enormous. This,

SIDE 1

- OVERTURE ORCHESTRA
 I'M WISHING (Morey and Churchill) SNOW WHITE
 ONE SONG (Morey and Churchill) PRINCE
- 2. WITH A SMILE AND A SONG (Morey and Churchill SNOW WHITE
- 3. WHISTLE WHILE YOU WORK (Morey and Churchill) SNOW WHITE HEIGH HO (Morey and Churchill) DWARF CHORUS

despite the fact that the music was initially recorded in 1936, when sound techniques were not up to today's recording standards. And yet the beauty of this fabulous score is so great (no less than six of the songs were on the hit parade in 1938) and the performance by the original cast so charming and typical of the film that the record rightfully takes its place among the other Disneyland Classics such as "Pinocchio", "Cinderella", "Bambi" and "Peter Pan".

The motion picture "Snow White And The Seven Dwarfs" has been reissued since its first release, and will be again and again on about a seven year cycle. Its success in other countries of the world matches its triumphs here in the United States. In 1963, for instance, "Snow White" was one of the top grossing films of all pictures released in Europe. Besides the popularity of the film, the music is always well remembered and has been recorded in many foreign versions. There are "Snow White" albums in Spanish, Japanese, French plus countless others. "Snow White" is one of the top grossing motion pictures of all time, and has been seen by probably more people than any other single film ever released. Disneyland Records is proud through this long playing record to be able to preserve this classic sound track for this and future generations of children of all ages.

SIDE 2

- 1. BLUDDLE UDDLE UM DUM (THE WASHING SONG) (Morey and Churchill) DWARF CHORUS
- 2. A SILLY SONG (Morey and Churchill) DWARF CHORUS
- 3. SOME DAY MY PRINCE WILL COME (Morey and Churchill) SNOW WHITE
- 4. FINALE ORCHESTRA

PRINTED IN U.S.A.



Side A Underneath My Pillow

Underneath My Pillow

Trypsin Club Mil

7:32

5:56

. Underneath My Fillow

Stephen Seidita remix

Underneath My Pillow

Infective Radio Edit

by Chris Brophy

3:30

4. Underneath dy Pillow

Constant Boy's Sin City remix

4:34

Side B Pushin Me

Pushin Ka

Trypsin Club remix

7:21

2. Pushin He

Infect ive Ragro Lake

by Chris Brophy

3, Pushin He

Padio remiy

4. Pushin Me

Infect ive Dub Mix by Chris Brophy

7,653

3:54





Available on CD and Vinyl

www.elleeven.com

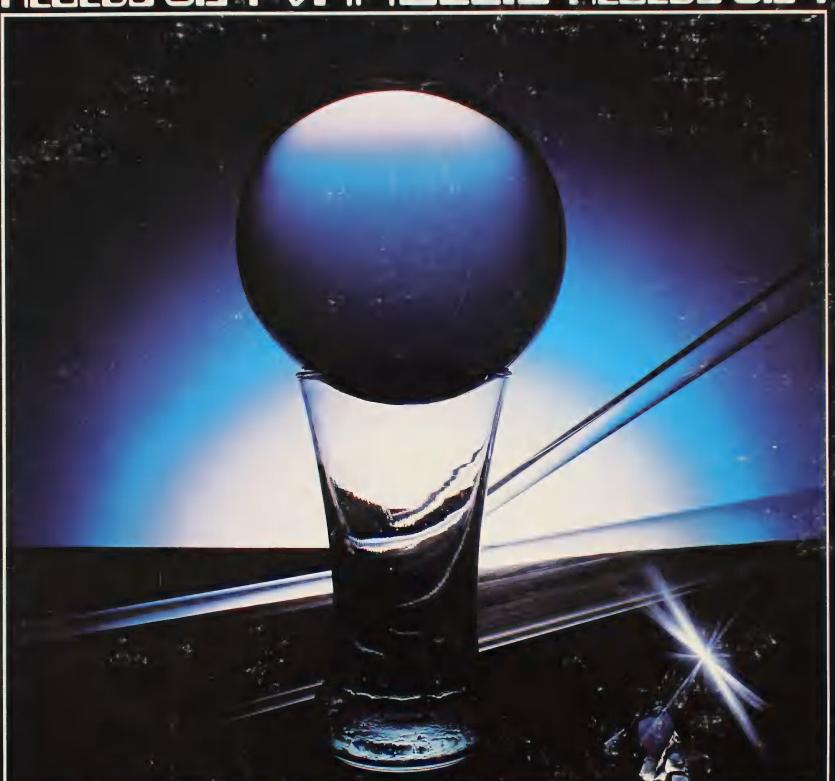
Vocals, lyrics and melody by ellee ven

Pushin Me written by ellee ven & Antony Lee

Underneath My Pillow written by ellee ven



PLBEDD 0.39 VANGELIS ALBEDD 0.39





SIDE A PULSTAR • FREEFALL MARE TRANQUILLITATIS MAIN SEQUENCE • SWORD OF ORION

SIDE B
ALPHA • NUCLEOGENESIS PART 1
NUCLEOGENESIS PART 2 • ALBEDO 0.39

Published by Essex Music Int. Ltd. - PRS



RECORDED AT NEMO STUDIOS, LONDON 1976
ALL TRACKS COMPOSED, ARRANGED AND PRODUCED BY VANGELIS
KEYBOARDS, VARIOUS SYNTHESISERS, DRUMS, BASS AND ALL OTHER SOUNDS BY VANGELIS*
SOUND ENGINEER: KEITH SPENCER-ALLEN
SLEEVE DESIGN: GRAVES/ASLETT ASSOC,
COVER PHOTOGRAPH: RAY MASSEY

*SPEAKING CLOCK POST OFFICE TELECOMPUNICATIONS
ASTRONAUT CONVERSATIONS DURING APOLLO MOON LANDING, COURTESY OF NASA

ALBEDO:

The reflecting power of a planet or other non-luminous body.

A perfect reflector would have an Albedo of 100%. The Earth's Albedo is 39% or 0.39



EYDIE GORME THE LOOK OF LOVE

Side 1

Side 2

(ASCAP-3:05) THE LOOK OF LOVE

(From "Casino Royale")
Arranged and Conducted by Pat Williams

Produced by Mike Berniker

(ASCAP--2:25) LIFE IS BUT A MOMENT (Canta Ragazzina)
Arranged and Conducted by Mitch Leigh

Produced by Mike Berniker
(BMI—2:41) WHAT MAKES ME LOVE HIM?

(From "The Apple Tree")
Arranged by Jack Andrews; Conducted by Joe Guercio

Produced by Mike Berniker

(BMI—3:01) CRAZY Arranged by Don Costa; Conducted by Joe Guercio Produced by Marion Evans

(BMI-2:31) MAKE THE WORLD GO AWAY Arranged by Don Costa; Conducted by Joe Guercio Produced by Marion Evans I WALK THE LINE (8MI-3:15)

Arranged by Don Costa; Conducted by Joe Guercio

Produced by Marion Evans

I REALLY DON'T WANT TO KNOW (BMI—3:22)

Arranged by Don Costa; Conducted by Joe Guercio Produced by Marion Evans

YOU DON'T KNOW ME (BMI-2:40)

Arranged by Don Costa; Conducted by Joe Guercio Produced by Marion Evans

AS LONG AS HE NEEDS ME (BMf-2:31)

Arranged by Don Costa; Conducted by Joe Guercio Produced by Robert Mersey

SHALL WE DANCE (ASCAP-1:58)

(From "The King and I")

Arranged by Don Costa; Conducted by Joe Guercio

Produced by Robert Mersey

This album has a remarkably apt title. Of course, the prime reason is because one of the outstanding tunes included is that now-classic song, The Look of Love. But, for another very good reason for the title, take a look at the star's photo. That's Eydie. Doesn't she have a look of love? The answer is yes, and, when you stop to think about it, it's true of all the great artists. Yes, the great performers all have a look of love, a radiance that comes over the footlights, from the movie and TV screens. And Eydie, like few others, is able to project this image even via a phonograph. It's the look of love and it's the sound of love. And that is what this album is all about.



CL 2764/CS 9564*



CL 2594/CS 9394*



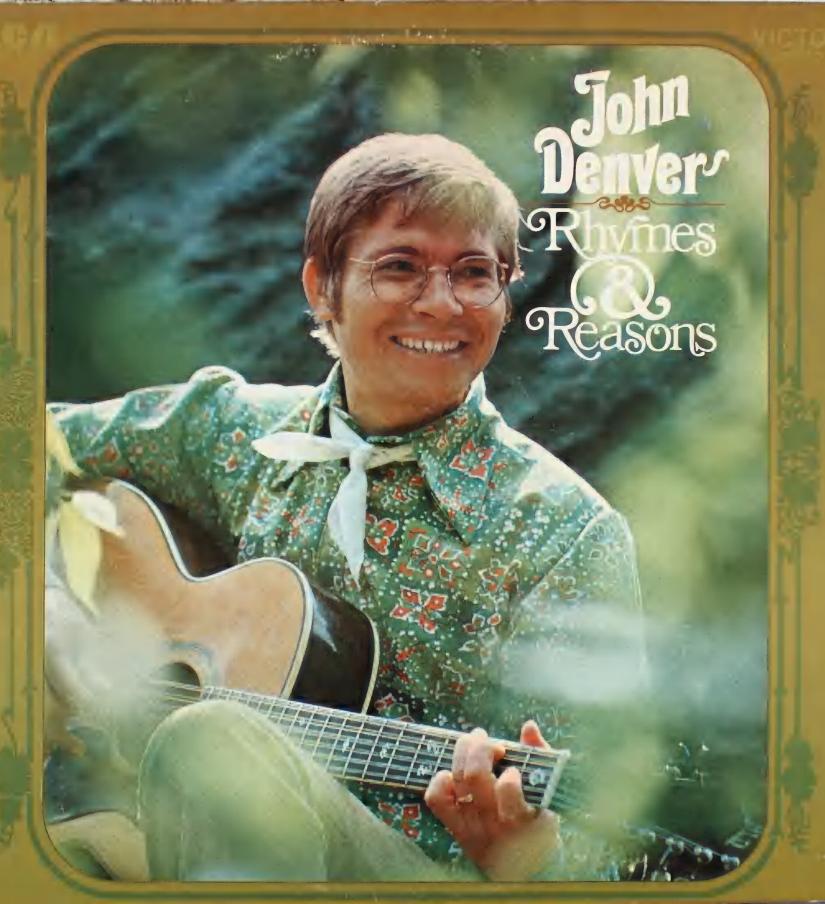
CS 9276*



CL 2376/CS 9176*



CL 2203/CS 9003*



Arranged by John Denver Tru Milton Oksie Produced by Milton Oksie

The Love of Ein Common People Yamington, Calch Another Butterfly (ASCAR 2.50) Anythern (ASCAR 2.50) The Ballad of Spire Agness (ASCAR 2.50) CIPCUS OFFICE ZAD When I'm Sixty-Four The Ballad of Richard Nixon
Ritumes & Heacons

SIDE 2

Yellow Cat HASCAP 2132 Leaving, on a Jet Plane DASCAP 300. (You Dun Stomped) My Heart My Old Man I Wish I Knew How It Would Feel to Be Free Today is the First Day of the Rest of My Life (Sugacity)

Rhymes Reasons

For the children and the flowers are my sisters and my brothers, Their laughter and their loveliness could clear a cloudy day, Like the music of the mountains and the colors of the rainbow. They're a promise of the luture and a blessing for today. And the song that I am singing is a prayer to non-believers, Come and stand beside us. we can find a better way. John Denver

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JOHN DENVER

- -born
- -lives
- -cares
- believes!

Special thanks to Paul Prestoping, Paul Griffin, Herb Layelle, Russ Savakes, Ted Sommer and Stan Free.





PRODUCED BY: BEAU HILL AND GORDON PERRY EXECUTIVE PRODUCER: JIMMY IOVINE

*Produced by: Jimmy Iovine and Beau Hill

ENGINEERED BY: BEAU HILL

‡Engineered by: Shelly Yakus and Beau Hill

MIXED BY: BEAU HILL with assistance from SHELLY YAKUS at the Village Recorder, L.A. assisted by: Jim Faraci, Robin Lain, Crif Smiuf and at Goodnight L.A. assisted by: Dennis Sagar, Gary Lubow

Additional Engineering: Don Smith, Tom Gondolf, and Thom Cassetta

Recorded at: The Village Recorder, L.A. assisted by: Jim Faraci, Crif Smiuf

Sound City, L.A. assisted by: Ray Leonard

Goodnight Dallas assisted by: Tom Gondolf, Rubin Ayala, and Tom Cook

Sound Castle, L.A. assisted by: Mitch Gibson

M.R.S. Studios, Houston assisted by: Bill Wade, Roger Tausz

Studio 55, L.A. assisted by: Stuart Furusho, Bobby Gerber

Mastered at Artisan Sound by Greg Fulginiti
Photography and Art Direction by Herbert Worthington, III

Chapter Sweetheart: Mandy Howell (thanks for everything)

Special thanks to Mike, Roger, and David for their dedication, friendship, and understanding – And to Stevie for her inspiration and for believing in the music.

This album is dedicated to my family, Linda, Jay, and most of all my mother, Joan for love and support through the years.

Stevie Nicks appears courtesy of Modern Records Anton Fig, Amanda Blue, and Beau Hill appear courtesy of Chrysalis Records



SIDE ONE

CAT DANCERS

Sandy Stewart: vocal, keyboards, b'vocals
David Monday: guitars
Michael Spencer: drums
Beau Hill: synth bass, keyboard solo, b'vocals
Stevie Nicks: b'vocals
Parker Bradfield Smith: percussion

GET MY WAY

Sandy Stewart: vocal, keyboards, drum synth, b'vocals David Monday: guitar, marimba, b'vocals Beau Hill: synth bass, drum synth Parker Bradfield Smith: congas Stevie Nicks: b'vocals

‡THINK OF ME

Sandy Stewart: vocal, keyboards, b'vocals David Monday: guitars, keyboards Beau Hill: keyboards, synth bass, drum synth Amanda Blue: b'vocals Dave Bluefield: DMX programming Bobbye Hall: percussion

LIVING END

Sandy Stewart: vocal, keyboard, guitar David Monday: guitar Beau Hill: keyboards, synth bass, guitar Parker Bradfield Smith: drums, drum synth

****SADDEST VICTORY**

Sandy Stewart: vocal, keyboards, b'vocals David Monday: guitars Beau Hill: synth bass, synth chimes, b'vocals Anton Fig: drums Jimmy Iovine: motif

SIDE TWO

NOT LIKE THE OTHERS

Sandy Stewart: vocal, keyboards, b'vocals David Monday: guitars Roger Tausz: bass guitar Michael Spencer: drums Beau Hill: synth bass, synth percussion Lori Perry: b'vocals

I PRETEND

Sandy Stewart: vocal, keyboards, b'vocals Stevie Nicks: vocal, b'vocals David Monday: guitar Roger Tausz: bass guitar Michael Spencer: drums Beau Hill: b'vocals

MIND OVER MATTER

Sandy Stewart: vocal, keyboards, b'vocals David Monday: guitar Roger Tausz: bass guitar Michael Spencer: drums Beau Hill: keyboard Amanda Blue: b'vocals Parker Bradfield Smith: percussion

LEAVE IT ALL BEHIND

Sandy Stewart: vocal, keyboards, b'vocals David Monday: guitars, keyboards Roger Tausz: bass guitar Michael Spencer: drums Beau Hill: synth bass Amanda Blue: b'vocals

CAT DANCERS

Climbs the wall, cries his call Because it hurts so bad Down the street, on her feet, she says, "C'mon, show me what you have." It is the hour when all broken dreams Look to the stars above. Always lighting for true love

The cat dancers
They just don't get it
The cat dancers
Dance forever

One step up, two step back Now he's in the danger zone. Pulls her light, one more night 'Cause he can't dance alone. She swings around and breaks away As they delay the bitter end -Each knows that neither one can win

The cat dancers
They're at it again
The cat dancers
Dance forever
The cat dancers
It's you and me.

It's you and me.
I could leave but I could never
I could never let you go

Climb that wall, cry that call
Better give it all you can, all you can.
Where is love when you need it,
What is left when you bleed it,
Something they don't understand...
So no one changes, no one hides the tears
That haunt their eyes -

The way love hurts becomes a way of life For the cat dancers

For the cat dancers They just don't get it The cat dancers Dance forever The cat dancers It's you and me.

I could leave, but I could never let you go.

Words by Sandy Stewart Music by Sandy Stewart and Beau Hill

© 1983 SWEET TALK MUSIC, ASCAP SMALL HOPE MUSIC, BMI/THREE HEARTS MUSIC, ASCAP

GET MY WAY

Except your love, Is there anything to leave behind Yeah, you make your love Better than you're making up your mind And you give me all your reasons why Why I can't convince you to stay I'm so in love with you So in love with you I'll find a way

What can I do to you What can I do, hey hey To get my way What can I do To get my way with you

There's no ring the roses now No ring around the roses now And the saddest thing Is living with a stranger in the house But there's a new meaning to the words, "I want you to be mine!"

The words are meaningless When they don't pass the test. I've got to find...

What can I do to you What can I do, hey hey To get my way What can I do To get my way with you

Better think about it when you go Ooh, I leave a light On the terrace at night You never know when you might.

What can I do to you
What can I do, hey hey
To get my way
What can I do
To get my way with you...

I'll do anything you say, I just want to get my way with you

Words and music by Sandy Stewart

© 1983 SWEET TALK MUSIC, ASCAP
SMALL HOPE MUSIC, BMI/THREE HEARTS MUSIC, ASCAP

THINK OF ME

He's got me on the wire again My feet are propped up on the wall Another cigarette gives in to hear about it all He tells me of the ones he loves -The girls he wants to take To far away romances, hearts he breaks

And I will listen patiently, Say the things friends say, And hope that maybe sometime he will Think of me that way Think of me that way

What's her name has made him cry Kept him up all night Tasha's so mysterious When she whispers that she might

But I will wait forever, And hope for that someday When he's drifting off to sleep He'll think of me that way Think of me that way

He needs me, I know
But he never lets it show
When in a cool minute I'd have ■ go
And I'd never let him go

Such a fool for the girls and their elegance So nouveau riche I'd out do them all if I got the chance The chance he won't give me

But I will wait forever And hope for that someday If only he would love me, If he'd think of me that way Hope for that someday I'd give the stars above me If he'd think of me that way Hope for that someday Will you love me, will you Think of me that way

Words and Music by Sandy Stewart

© 1983 SWEET TALK MUSIC, ASCAP

LIVING END

The living end,

My little boy In the middle of a rainbow When you're standing in the colors You cannot see, they never show

All your life You'll keep looking for something more Out the window at the stars When I'm right here at your door

The living end, Oh baby, guess again... A change of heart, But you don't change at all

I try to pull you down from the clouds To make you breathe, Tugging at your sleeve, Put you sleeve,

But you always know the things you need All your life You'll keep looking for something more Out the windows at the stars When I'm right here at your door

when I'm right here at your door With all my love, where I've always been Just waiting for the living end You will blink and I'll be gone Yes, I can leave where I belong You will think back on these times with me,

One big, blurry, honeymooney memory Baby, do I spell it out for you Must I paint a picture too ...in bitter blue

All your life
You'll keep looking for something more
Out the windows at the stars
When I'm right here at your door
With all my love, Where I've always been
Just waiting for the living end.

Words by Sandy Stewart Music by Beau Hill

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SADDEST VICTORY

Don't have to light, doesn't have to be a war Don't have to bother going off to sea There's enough of a reason here To make peace with me

Where is the passion
Well, you don't feel it yet
How could you now when it plays so hard to get
I'm missing in action, I'm missing the days —
That you can't wish away

So you have won, and you have conquered And you have killed a triend in me How does it feel... Your saddest victory

The best of plans can't hold the line A heart misled couldn't stand the test of time How I fried to stay The banner waves inside your wall A hero stands too proud, too tall

You got what you wanted, after all But you can't wish away... So you have won, and you have conquered And you have killed a friend in me

How does it feel... You just won your saddest victory

And so my friend, as you count your lies Does a man forget what the soul denies Well, you can try to forget, so you say — But you won't wish away the day...

So you have won, and you have conquered And you have lost me friend in me How does it feel You just won your saddest victory

I'm laying on the ground, I'm laying on the ground...

Words and music by Sandy Stewart

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NOT LIKE THE OTHERS

Well, it's kind of like love But it isn't quite Oh, things look good So close tonight Then your eyes start talking So you shut them tight Shut them tight

So you hurt some women Some women hurt you And now you've got a reason For keeping the two of us from believing The way we do, really do

Well, I'm not like the others Don't punish me for them I'm not like the others Your heart is safe with me I've got to make you see I'm not like the others

Ooh, I hear it like whisper What you never say See, your eyes, my darling give you away And you want to believe it You hope and pray Hope and pray

I'm not like the others Don't punish me for them I'm not like the others Your heart is safe with me I've got to make you see I'm not like the others

Words and music by Sandy Stewart
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I PRETEND

Someone's son, someone's man Someone's inspiration, someone's triend I depend on sleep to take me to you once again And if I don't wake up to see You standing here in front of me, A dream won't die, a love won't end 'Cause you're forever mine When I pretend.

The faithful listen to your every word I've followed for years and I've seen and heard, Learned and laughed, Idle nights with melodies and photographs But if I realize someday You're-unaware, too far away A dream won't die, a love won't end 'Cause you're forever mine When I pretend.

And when you're old with time's demands You can be my teacher, I'll be your hands, Play the part,
Stop for nothing but to have you hold me, Precious heart
If I accept what cannot be,
No longer count on destiny
A dream won't die, a love won't end
'Cause you're forever mine
When I pretend

MIND OVER MATTER

Words and music by Sandy Stewart

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It's just the rain Must be the rain making me feel The way I do. It can't be you making me feel

I'm watching it fall So slow, and so apart For me

Like too many tears, all of my tears You'll never see

Mind over matter Got to learn to let it go Mind over matter And it won't matter anymore

At first they're grey They're always grey before blue My empty eyes, like cloudy skies over you

I'll always remember My love is too hard to forget, But time can be strong And I will go on convincing myself

Mind over matter Got to learn to let it go Mind over matter And it won't matter anymore

'What you believe becomes your world' I believe. Envision a dream, make it seem Real enough

Mind over matter Got to learn to let it go Mind over matter And it won't matter anymore

Words and music by Sandy Stewart
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LEAVE IT ALL BEHIND

On the crossroads just outside my hometown Stand the refugees on borrowed time alone Down the avenues of old familiar places I just see it through the eyes of a stranger

And I leave it all behind And walk away And I leave it all behind And don't look back Just remember you were the child When you left it all behind

Brave the city streets, soldier of the dawn Share the lonely tears left for romantic souls Stutter words like self respect and dignity They don't seem to fit When they mean poverty

And I leave it all behind And walk away And I leave it all behind And don't look back Oh, try to keep this child alive So I left it all behind

What's a girl to do when she just can't forget Like a debutante, who wears a party dress Like a fool who finds it easier to laugh And just when he has it all He says there's nothing there to have

And I leave it all behind And walk away Yeah, I leave it all behind And don't look back Oh, try to keep this heart alive So I left it all behind

And I leave it all behind And walk away Oh, I leave it all behind And don't look back Oh, just try to keep this dream alive And leave it all behind

Words by Amanda Blue and Lyn Robinson Music by Sandy Stewart and David Monday © 1983 SWEET TALK MUSIC, ASCAP/KAJAB MUSIC, ASCAP SMALL HOPE MUSIC, BM/THREE HEARTS MUSIC, ASCAP





51 POLKA FAVORITES

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- 3. MEDLEY #3 OBEREKS
- 4. MEDLEY #4 POLKAS
- 5. MEDLEY #5 WALTZES
- 6. MEDLEY #6 POLKAS

SIDE TWO

- 1. MEDLEY #1 POLKAS
- 2. MEDLEY #2 POLKAS
- 3. MEDLEY #3 CZARDAS & OBEREKS
- 4. MEDLEY #4 POLKAS
- 5. MEDLEY #5 OBEREKS
- 6. MEDLEY #6 POLKAS

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Menotti Amahl and the Night Visitors





THE GENESIS OF AMAHL

This is an opera for chi dren because it tries to recapture my own childhood. You see, when I was meth ld I l ved in Italy, and in Italy we have no Santa Claus. I suppose that Santa Claus is n uch too busy with American children to be able to handle Italian children is well. Our gifts were brought to us by the Three Kings, instead.

I actually never met the Three Kings it didn't matter now hard my little brother and I tried to keep awake at night to catch a glimpse of the Three Royal Visitors, we would always fall asleep just before they arrived. But I do remember hearing them. I remember the weird cadence of their song in the dark distance; I remember the brittle sound of the camels' hooves crushing the frozen snow; and I remember the mysterious tinkling of their silver bridles.

My favorite king was King Melchior, because he was the oldest and had a long white beard. My brother's favorite was King Kaspar. He insisted that this king was a little crazy and quite deaf. I don't know why he was so positive about his being deaf. I suspect it was because dear King Kaspar never brought him all the gifts he requested. He was also rather puzzled by the fact that King Kaspar carried the myrrh, which appeared to him as a rather eccentric gift, for he never quite understood what the word

To these Three Kings I mainly owe the happy Christmas seasons of my childhood, and I should have remained very grateful to them. Instead, I came to America and soon forgot all about them, for here at Christmastime one sees so many Santa Clauses scattered all over town. Then there is the big Christmas tree in Rockefeller Plaza, the elaborate toy windows on Fifth Avenue, the one-hundred-voice choir in Grand Central Station, the innumerable Christmas carols on radio and television—and all these things made me forget the three dear old Kings of my own childhood.

But in 1951 I found myself in serious difficulty. I had been commissioned by the National Broadcasting Company to write an opera for television, with Christmas as a deadline, and I simply didn't have one idea



in my head. One November afternoon as I was walking rather gloomily through the rooms of the Metropolitan Museum, I chanced to stop in front of the Adoration of the Kings by Hieronymus Bosch, and as I was looking at it, suddenly I heard again, coming from the distant blue hills, the weird song of the Three Kings. I then realized they had come back to me and had brought me a gift.

I am often asked how I went about writing an opera for television, and what are the specific problems that I had to face in planning a work for such a medium. I must confess that in writing Amahl and the Night Visitors, I hardly thought of television at all. As a matter of fact, all of my operas are originally conceived for an ideal stage which has no equivalent in reality, and I believe that such is the case with most dramatic authors.

For the creator, the moment of nightmare in a dramatic work occurs when he finally sees his idea frozen in the realistic frame of the theater. Something infinitely precious to the author is altered when the original poetic impulse has been translated into literal and visual terms, no matter how excellent they may be. When realized in the theater, the work becomes suddenly a disassociated and detached entity in front of which he finds himself almost a stranger. That mysterious moment of vision has been made wonderfully and fatally concrete.

I'm sure that to very young people the stage must appear histrionically primitive compared to the cinema and television, but to me the stage still comes the closest to that "ideal theater," perhaps because its greater use of symbolism, imposed by its own limitations, demands of the audience a wider range of imagination and a deeper poetic sense. To me, cinema, television and radio seem rather pale substitutes for the magic of the stage. This is the reason why, in writing Amahl and the Night Visitors, I intentionally disregarded the mobility of the screen and limited myself to the symbolic simplicity of the stage.

The spectator who takes no journey and has no appointed time or seat but, carelessly

clad, sits casually on the first available chair in his living room, and who, knitting or perhaps playing with the kitten, "turns on" what he takes to be a theatrical performance, will never know the emotion of a real theatrical experience. The theater must be a choice-a carefully made appointment. Machiavelli, even after he retired to the country, used to don his most elaborate and richest clothes before setting to work on his books. Symbolically, at least, every artist does the same. He addresses you in utter dignity-whether his message be comic or tragic-and to partake in his experience, you must share this seriousness and receive his message wearing your "Sunday clothes."

No harm is done by indulging in "mechanical boxes," nor am I trying to discourage you from listening to this recording. As a matter of fact, listening to an opera on records is a bit like courting a girl by correspondence; it has its advantages and its disadvantages.

The advantages are considerable. Being unable to see the girl you are courting, you can allow your imagination to soar and lend to your loved one every sort of physical charm she may not possess in reality. The disadvantages are mainly physical ones and much too obvious to enumerate. Now—if the girl happens to be one of those ungainly, cold, intellectual individuals who write well, love at a distance is highly recommendable. But if the girl is a warm, passionate and beguiling creature, love of the flesh-and-blood variety is definitely preferable.

As it happens, my operas are not cold, intellectual creatures: they are rather nice to look at, impulsive and warm-hearted too warm-hearted at times, so it seems. Although you may enjoy listening to their voices through a speaker, if you are to know them well, I still recommend that you should spend an evening with them at the theater.

Gion Carlo Mensil

Mono LM-2762 Stereo LSC-2762

Menotti-AMAHI. AND THE NIGHT VISITORS

with the cast of the NBC Opera Company December 1963 television production

> Amahl (a crippled boy of about 12) Kurt Yaghjian

> > His Mother Martha King

The Three Kings:
Kaspar
John McCollum
Melchior
Richard Cross
Balthazar
Willis Patterson

The Page Julian Patrick

Orchestra and Chorus conducted by Herbert Grossman Produced by Richard Mohr Recording Engineer: Lewis Layton

Libretto enclosed

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AMAHL AND THE NIGHT VISITORS

WORDS AND MUSIC BY GIAN CARLO MENOTTI

OPERA IN ONE ACT

FIRST PERFORMED BY THE NBC TELEVISION THEATER ON CHRISTMAS EVE, 1951



ABOUT THE CAST

Kurt Yaghjian, son of the assistant conductor of the Baltimore Symphony Orchestra, was a member of a school choir that participated in the première of Menotti's The Death of the Bishop of Brindisi in May 1963. Menotti was impressed with the expressiveness of the boy's face and recommended him to NBC for the role of Amahl. Martha King sang The Mother in a performance of Amahl with the Baltimore Symphony under Mr. Grossman's direction. She was a member of the Baltimore Opera Company and a pupil of Rosa Ponselle. This Amahl marked her first appearance with the NBC Opera Company.

Richard Cross (King Melchior) has appeared in several NBC Opera productions -he sang Donato in Menotti's Maria Golovin and Pimen in Boris Godunov. He also sang in the Baltimore performance of Amahl. In 1963 the bass-baritone made his San Francisco Opera debut as Count Rodolfo in La Sonnambula. John McCollum (King Kaspar) made his recital debut in Town Hall, New York, in 1952. Since then he has appeared throughout the United States and Canada in concert, recital and opera. He sang Basilio in the NBC Opera production of The Marriage of Figaro; he has sung with the Little Orchestra Society of New York, at Tanglewood and at Spoleto. Willis Patterson (King Balthazar) is both a singer and a teacher. He is assistant professor of music at Virginia State College. A winner of the Marian Anderson Award for Young Singers in 1958, he has been soloist with the Detroit Symphony and other leading orchestras. Julian Patrick (The Page) has performed with a number of opera organizations, including the Opera Department of the Berkshire Festival. A versatile singer, he has also appeared in several Broadway musicals.

Herbert Grossman has conducted NBC Opera productions on many occasions, for television—the world première of Menotti's Labyrinth, The Barber of Seville, Madama Butterfly and Traviata—and on tour. From 1952 to 1954 the American-born and trained conductor was on the staff of the Munich State Opera; since then he has conducted opera at the New York City Opera, in Baltimore and in New Orleans. Equally at home in the concert hall, he has been associate conductor of the Baltimore Symphony and of the Pittsburgh Symphony.



Kurt Yaghjian and Martha King



John McCollum, Richard Cross and Willis Putterson



Conductor Herbert Grossman



Recording in Webster Hall

Production photographs: Courtesy of NBC Recording session photographs: Henri Dauman

LM/LSC-2762 Printed in U.S.A.

Three Days in May Steven Schoenberg

This digitally mastered recording was made using Burwen Studio's recently rebuilt 90-year-old Steinway B. The piano was located inside one of five 13-feet deep speaker horns to augment its rich sound. Two special low-noise capacitor microphones delivered a line level signal to a wide dynamic range mixer-equalizer and then to a Sony PCM-F1 digital recorder. The final digital master tape was slightly re-equalized, the low frequencies were blended, and then it was digitally spliced. All the audio signal processing equipment and microphones used are the products of Engineer and sound specialist Richard S. Burwen.

Produced by Steven Schoenberg and David Sokol

Engineered by Richard S. Burwen Recorded at Burwen Studios, Lexington, MA

Drawing by Barry Moser Graphic Design by Steve Cazavilan Back Cover Photography by Edward Judice

Mastered by Bernie Grundman Matrices and Pressings by RTI

Recorded on May 29, 30, 31, 1984 All performances are spontaneously improvised compositions by Steven Schoenberg. Special thanks to my family, Janis, Steve Cazavilan and Barry Moser

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Side One	1	Keynote	4:18
	2	Eclipse	6:12
	3	Breakfast at Sunrise	3:09
	4	One-Thirty	4:02
	5	Lullaby	2:35
Side Two	1	Kyrie	4:00
	2	Summer Solstice	6:33
	3	Recurring Dream	6:15

4 Final Reflections

I dedicate this album to the thoughts, feelings and beliefs which we can share in order to bring about peace throughout the world.

/20:16

/20:36

3:48

SEVEN VALLEYS

Sam Rizzetta

HAMMERED DULCIMER SOLOS

SIDE ONE

1. Seven Valleys	3:25
2. Cloud Canyons, Dawn (Bass)	1:16
3. Greensleeves	2:46
4. The Hawk & The Trout (Bass)	5:24
5. Lullaby (Dulcetta)	2:09
6. Cloud Canyons, Day	4:00

SIDE TWO

1. Journey To Near Stars	5:04
2. Amazing Grace (Standard & Bass)	2:16
3. Woodie's Waltz	1:56
4. Seneca Farewell	4:17
5. Clouds Canyons, Dusk (bass)	3:52
6. Seven Valleys	1:54



7 VALLEYS

Heading homeward high over West Virginia Solo at Sunset

Air Ocean rippling against narrow wings Suspends me above sunbright peaks and shadowed valleys.

Home

is just beyond the Horizon.

JOURNEY TO NEAR STARS was written for the Chalfenger's Crew. I am inspired not so much by what is accomplished, but by what is attempted.

WOODIE'S WALTZ

West Virginia fiddler Woody Simmons has been a special inspiration over the years, so I named this one for him.

All compositions by Sam Rizzetta except Greensleeves & Amazing Grace (traditional) arranged by Sam Rizzetta. This recording uses Rizzetta Standard, Dulcetta (soprano), and Bass dulcimers designed and built by Sam Rizzetta. Performances are on a Standard except as indicated after tune titles.

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Digitally recorded.
Produced and engineered by Sam Rizzetta.
Digital editing: Bill Burns, Prodigital,
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Design: Fran Lee.
Photography: Carrie Rizzetta.

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Side Jwo

I Didn't Mean To Be Mean
Walking On Rails
Sad Poetry
Berserk Warriors
Psychedelic Peace Lamp

Catalinas Reward

Holiday In Auckland

Side One

If You Leave Me, Can I Come Too?

Let's Cook

Too Many Times

Got Hit

Looking For Bird

Ready For You Now

Chemical Travel



Wayne Delisle

Poten O Dohenty
Bass Guitar Gravel and Vocals

Reg Mambassa

Martin Plaga

Greedy Smith

Keybuards, tharmonica and World

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EVERYTHING IS BEAUTIFUL (3:04) / I'M IN LOVE WITH NEW ORLEANS (4:05) APPLAUSE (2:01) / PASSPORT TO THE FUTURE (3:01) / HEY MR. SUN (2:14)

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PLAYS

LANDOWSKA

This record is a homage to Paderewski — admirable artist, incomparable patriot — to Paderewski on his birthday.

He who had the rare happiness to meet Paderewski knows the power of his unique personality, the ardor of his love for his native land, his faith and his indomitable will.

How can we pay tribute to the memory of this great man if not in playing the music of Poland, of which he was a glorious son? I shall never forget the hours I spent with Paderewski. His simplicity, his kindness were truly a mark of his greatness

His intense curiosity about music of the past, and especially folk-music, was amazing. Needless to say that the music which meant most to him was that in which he heard the echo of his beloved Poland.

Paderewski was tremendously interested in the harpsichord and loved it. How often he said to me: "I did not know that one could make this instrument sing!"

The pieces included in this recording are those Paderewski loved most. I often played them for him and — at his request—

The movement of the Humanists, from the beginning of the 15th century, profoundly inspired the music of Poland, and it devel-

oped during the 16th and 17th centuries in a prodigious way.

Great was the love of certain Kings of Poland for music, from

Sigismond First the elder (1506-1548) to Ladislas IV (1632-1648). Organs, a cappella choirs, military bands, instrumental ensembles above all the lute—echoed through the palaces and private chapels of kings and nobles. To be surrounded by great musicians, to discover new-born talents, to attract from foreign lands artists who bring with them new lustre to music, such is the beneficent

role of a prince enamoured of his art.

Thus, at the beginning of the 17th century in Poland we see, working side by side, the great Italian, French and Polish

*DIOMEDES CATO: Chorea Polonica

Diomedes Cato was born in Venice c.1570. When very young, he went to Poland and was engaged as a lutanist by the generous patron Stanislas Kostka who had a magnificent chapel and celebrated Italian singers attached to his court. Diomedes Cato was so deeply influenced by Polish music and the native life and customs that he remained there to accept Poland as his beloved adopted country.

The Chorea, in which the dancers, hand in hand, formed a

circle, was usually danced in the open, often around an ancient oak tree. It was a processional dance of grave and serene char-

* JACOB LE POLONAIS: Gagliarda

Jacob le Polonais was born c.1545 in Poland and went as a child To France where he was known as "the Pole" more often than Jacob, "He never played so well as when he was drunk" (Sauval, Histoire et recherches des antiquités de la ville de Paris, 1724).

Listen to the adorable Gagliarda with its rhythmic subtlety and

mischievous grace.

*THREE POLISH DANCES of the 17th CENTURY

The first of the three Polish dances—Courante—is also by Jacob le Polonais and is veiled in a light melancholy.

It is followed by two anonymous dances, a short one in E major and another in E minor which is a genuine popular mazurka.

The influence of Polish music upon music of foreign countries during the 16th and 17th centuries is both vast and profound. The extraordinary riches of Polish folklore give us the key to this influence which extends up to the 18th century and even beyond.

Influence which extends up to the 18th century and even beyond. George Philipp Telemann, in his autobiography, tells us that during his sojourn in Cracow he enjoyed participating in kermises. Thirty-six bagpipes, eight fiddles tuned a third higher, a quint-posume (bass trombone) and * regal (portable organ)—just think of it!—shrilled out Polish folk songs which Telemann just think of it!—shrilled our Folism Tolk songs which relemble exalts for their wild beauty and savage originality. He was amazed and delighted by the wealth of musical ideas displayed by the instrumentalists, who improvised while the dancers rested. He said that any composer who heard them could only be enriched, and he admitted frankly that he, himself, did not hesitate to make use of Polish folk motives. His works attest to this in an eloquent

FRÉDÉRIC CHOPIN: Mazurka Op. 56, No. 2

The Polish people are naturally musical. Music is part of their life, their work, love and pleasures. The peasant sings while working, scratches the fiddle while drinking at the inn, and blows the flute while herding the animals. The reapers go to the fields and Wanda Landowska

Harpsichord Pleyel

return singing. Singing, they bring in the last cart load. They sing while threshing the grain. The girls who go to pick berries in the woods sing. All farm work is done while singing, the whole village

In the country where I was brought up, I saw, as m child, m farm girl milking the cows—in 2/4 time—while soothing them by singing a mazur in 3/4 time. This, which seems incredible to a stranger, is natural for a Pole, because of the peculiar accent of the mazur. I think of the famous dispute between Meyerbeer and Chopin: Chopin was enraged at Meyerbeer who insisted, while hearing a mazurka played by Chopin, that it was in 2/4 time. What m pity that Meyerbeer could not have seen the Polish milkmaid at work and have heard her singing!

maid at work and have heard her singing!

The words of popular songs speak of violins, flutes, bagpipes. Also of the contrabass, nicknamed "big Maryna." It is especially the contrabass which growls out the famous and indispensable fifth in the bass (listen to the first bars of Chopin's Mazurka in C major, Op. 56, No. 2), on which the mazur, the obertas, the kujawiak—all in triple time—ride so lustily. The fifths of the contrabass stimulate and fan the flame of the dancers.

It is important to be aware of the character of the mazur to avoid turning it into an elegant salon piece, accented like a Vienness waltz.

Viennese waltz.

Life abroad only increased Chopin's nostalgia for his country. The mazurkas tell us this eloquently. Passionate, melancholy, some are of a heart-breaking sadness. Others evoke the peasant life, the inns, the harvest festivities, the authentic mazur which Chopin saw danced as a child and youth. "You know how anxious I was to reveal our Polish music and I feel that I have been partially successful," wrote Chopin to his friend and school-mate, Tytus Wojciechowski.

The mazur of Chopin which I have chosen for this record could be considered as a prototype of this dance. We find in it the most striking features of the mazur; the stamping, the solo of the male dancer (the melody in A minor in the left hand), etc. . . . Chopin on the harpsichord?

Yes, on the harpsichord! Do not be angry with me, my pianist

friends!

And now, let me tell you why I do this:

The harpsichord, reservoir of sharp colors, flute, strings, nasal oboes, bagpipes, contrabass, is the ideal instrument to render folkmusic. You will hear it in "The Hop," the most authentic, the most striking mazurka that ever existed.

*WANDA LANDOWSKA: The Hop, Wedding folk

A very old genuine folk mazur which glorifies the hop. In Poland, this plant is a symbol of marriage.

The resemblance of this folk song to the mazurka of Chopin is

very moving to the heart of a Pole.

> WANDA LANDOWSKA: Bourrée d'Auvergne

Many years ago, the Auvergne colony of Paris asked me to take part in mergional festival of music and dances of Auvergne. Marius Versepuy (scholar who devoted himself to the folk-music of Auvergne), who knew my fondness for folk-music, sent me a collection of authentic bourrées, and I began to read them. The motives of the bourrée fascinated me and I was struck by their resemblance to certain Polish dances. I composed a chain of bourrées and transcribed them for the harpsichord. But this resemblance to the Polish Oberek continued to obsess me, and I asked myself, anxiously, if, in playing the bourrée, I was accenting it in the true Auvergne spirit. At this time, I lived in an 18thcentury house, in the Latin Quarter, where there was a large fire-place in my music room. Every week a coal man from the bistro across the street brought me a sack of coal. In Paris, many bistros sell drinks in the front and coal in the rear, and these are almost all owned by Auvergnats.

"I shall put to the test my way of playing the bourree," I said to myself as I sat at my harpsichord, awaiting the arrival of the

coal man. A knock at the door and there he was with his sack of coal on his back. I broke into the bourrée. The man stood still, looked around to see where this music which he knew so well was coming from. He put down his sack and began to dance. Happy,

I gave a sigh of relief.

During the festival, my Auvergne friends enthusiastically showed their gratitude. Since that time, I have often played the bourrée at my concerts, reassured by the Auvergne people. But, then, when I play this bourrée, why do the Poles, who attend my concert, come to me, moved, to thank me for playing an Oberek?

Oh! that adorable, that versatile bourrée d'Auvergne! Paderewski adored it.

Francois COUPERIN LE GRAND: Air dans le goût Polonais

The influence of Polish taste in the entire musical world was widespread. Thus, let us not be surprised that Couperin composed the Air dans le goût Polonais (XXe Ordre), a true mazurka, to render homage to Marie Leszczynska, the wife of Louis XV.

Jean Philippe RAMEAU: Air grave pour deux Polonais 6

The Air grave pour deux Polonais is part of the prologue to Rameau's Opera Les Indes Galantes.

What is most characteristic of Rameau's art is the composer's

extraordinary awareness of the value of the least effect he wishes to obtain, whether it be on the boards of the theatre or on the double keyboards of the harpsichord.

According to Rameau's instructions, the Air grave pour deux Polonais has to be played "fêrement" (proudly). This applies to the tempo and to the right accentuation. In this way he depicts the lofty bearing of great Polish noblemen.

*Michael Cleophas OGINSKI: Polonaises in A minor and G major

The Oginski princes were famous for their chivalry, their ardent patriotism and their love of music and the fine arts. They represent

the perfect type of 18th-century dilettanti.

Prince Michael Casimir, disappointed in his high political aspirations, retired to his estates where he maintained an orchestra composed of the best musicians, both Polish and foreign, to which was attached several distinguished singers. He showered them with his generosity.

He, himself, played several instruments, particularly the harp, and the addition of pedals to it is attributed to him. It was he who

and the addition of pedals to it is attributed to him. It was he who suggested to Haydn the subject of the Creation for an Oratorio. Prince Michael Casimir was also a distinguished painter.

His nephew, Prince Michael Cleophas, born in 1765 at Guzow, near Warsaw, continued the family tradition. Soldier, diplomat, writer, poet and composer, he was, above all, a fervent Pole. Michael Cleophas' fame rests mainly on his Polonaises. Chopin knew them from childhood, played them, loved them and took them as a model.

The versatility of Michael Cleophas is very curious. Side by side with a Polonaise, pathetic and rhythmically intense (A minor), he gives us one, playful and gracious (G major) in the Italian style at the end of the 18th century.

woundafandouske

Lakeville, Connecticut, June 1951 * All pieces transcribed by Wanda Landowska will soon be

published. We find a rich source of material on ancient Polish music in Dr. Alicja Simon's thesis.

SIDE 1

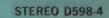
Polonaise in A Minor Bourrée d'Auvergne BAND 1 BAND 2 Gagliarda Chorea Polonica BAND 3

BAND 4 BAND 5 Polonaise in G

SIDE 2 Air grave pour deux Polonais Air dans le goût Polonais Three Polish Dances BAND 2

BAND 3

BAND 4 BAND 5 Mazurka in C. Op. 56, No. 2



2 RECORD

RAY HENRY and his orchestra

RECORD ONE Side A

BALLROOM POLKA
(R. Henry)
STARLIGHT OBEREK
(R. Henry)
TEDDY AND EDDY — POLKA
(R. Henry)
BLUE WALTZ
(W. Dana)
SLAPHAPPY POLKA
(R. Henry)
ACE OF SPADES — POLKA
(R. Henry)

Side B

COUNTY FAIR POLKA
(R. Henry)
LOVENEST — OBEREK
(R. Henry)
TALL MAN — POLKA
(R. Henry)
BONES — POLKA
(R. Graham/J. Baffa/W. Dana)
AT THE WELL — OBEREK
(R. Henry)
LAKE SIDE — POLKA
(R. Henry)
Vocal: EDDIE SKINGER

RECORD TWO Side A

TWIST POLKA

(R. Henry)
ORCHID WALTZ
(W. Dana)
HOP-TOP-JUMP POLKA
(W. Dana)
POLISH HEART — KUJAWIAK OBEREK
(W. Dana)
TOUCH AND GO — POLKA
(R. Henry)

Side B

MY BUDDY — POLKA
(R. Henry)

TONY THE BACHELOR — POLKA
(R. Henry)

SETTING SUN — POLKA
(R. Henry)

APPLE TREE — OBEREK
(R. Henry)

RIDING HIGH — POLKA
(R. Henry)

GOODNIGHT MY LOVE — POLKA
(R. Henry)

BALLROOM POLKAS

RAY HENRY

OTHER TWO-RECORD SETS



D598-1 LET'S HAVE A POLKA PARTY



D598-4 BALLROOM POLKAS



D598-2 A DANCE DATE WITH EDDIE ZIMA



D598-5 POLKA WITH RAY HENRY AND
THE CONNECTICUT BRASS



D598-3 THE GOLDEN HITS OF FRANK WOJNAROWSKI



D 598-6 SONGS FOR MOTHER/MATKA





RAY HENRY and his Orchestra

DOMINO POLKA

RAIN, RAIN POLKA

CANDY POLKA

HIGHWAY PATROL-POLKA

UNITY POLKA

ZIG ZAG POLKA
TIME OF YOUR LIFE-POLKA
GOLD APPLE-POLKA
PLEASANT DREAMS-POLKA
SHUT OUT-POLKA
RED SHOES-POLKA

DLP 1208
DANIA

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- Indiana Hop Polka, Chop Suey Polka, Bright Eyes Polka, Lazy Farmer Polka, Universal Polka, Evening On The Shore Waltz.

DLP 1201 . STEVE ADAMCZYK & HIS HUNGRY SIX

- A. Baby Doll Polka, High Castle Polka, Steve's Special Polka, Cuckoo Polka, Fan Dancer Polka, Joyce Oberek.
- Violins Play For Me Polka, Merry Go Round Polka, Hi-Fi Polka, I Had A Girl Friend Oberek, Rolling Stone Polka, Don't Kid Me Polka.

DLP 1202 - FRANK WOJNAROWSKI & HIS ORCHESTRA

- A. I Love Julia Poka, Ferry Boat Polka, Celebration Polka, Shoeless Oberek, Blossom Time Polka, Dancing Girl Oberek.
- B. Finger Dance Polka, Clarinet Polka, Lucki-Urban Polka, Blue Sky Oberek, Broke But Happy Polka, Polka King Polka.

DLP 1203 - RAY HENRY & HIS ORCHESTRA

- A. Blonde Bombshell Polka, Dawn Patrol Polka, Trip To The Moon Polka, Skiddles Polka, Speakeasy Polka, Skating Oberek.
- B. Clarinet Polka, Julida Polka, Midnight Polka, Four Leaf Clover Polka, Knock Out Polka, Skylight Oberek.

DLP 1204 - GENE WISNIEWSKI & HIS HARMONY BELLS ORCH.

- A. Open The Door Polka, Canasta Polka, Wedding Anniversary Polka, Cuddles Polka, Magic Polka, Sunny Skies Polka.
- B. My Fanny Polka, Rock & Rye Polka, Soldier Boy Polka, Serenade Polka, Emilia Polka, Whistle Stop Polka.

DLP 1205 . BERNIE WYTE & HIS ORCHESTRAS

A. Pennsylvania Polka, The Woody Woodpecker Song, Herr Schmidt Polka, Cuckoo Waltz, Beer Barrel Polka, Hamburger Polka.

B. Wedding Polka, Pulaski Skyway Polka, Spiteful Girl Polka, Chicken Market Oberek, Cowbell Polka, Mountaineer's Polka.

DLP 1206 . WALTER SOLEK & HIS ORCHESTRA*

- A. Tonight Polka, Jolly Farmer Polka, Surprise Polka, Paradise Polka, Tambourine
 Polka, Wild Bull Polka.
- B. It's Raining Polka, Jolly Wally Polka, Umbriago Polka, Starlight Polka, Dumpling (Pierogi) Polka, Supreme Polka.

DLP 1207 - EDDIE ZIMA & HIS ORCHESTRA*

- A. Slap Happy Polka, Green Bridge Polka, Circus Polka, Meet The Missus Polka, Going To A Wedding Polka, Bow Tie Polka.
- B. Green Grass Polka, Dark Cloud Polka, Barrelhouse Polka, Rock-A-Bye Polka, What'll It Be Polka?, Dimples Polka.

DLP 1208 • RAY HENRY & HIS ORCHESTRA*

- A. Domino Polka, Rain-Rain Polka, Candy Polka, Highway Patrol Polka, Unity Polka, Stamp Your Feet Polka.
- B. Zig Zag Polka, Time Of Your Life Polka, Gold Apple Polka, Pleasant Dreams Polka, Shut Out Polka, Red Shoes Polka.

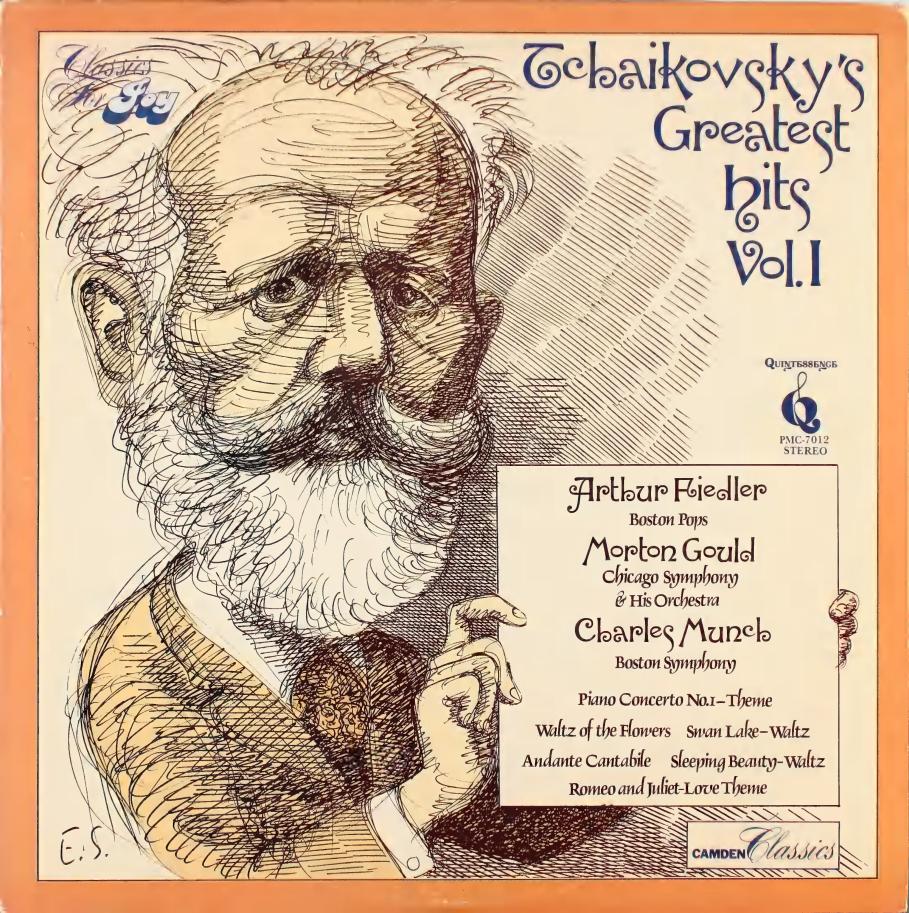
DLP 1209 • GENE WISNIEWSKI & HIS HARMONY BELLS ORCH.*

- A. Rock & Roll Polka, Kiss Me Kid Polka, Baseball Polka, Tutti Frutti Polka, Prince & His Grace Polka, Leap Year Oberek.
- B. Beer Barrel Polka, Gloria Polka, Hocky Pocky Polka, Bunny Hop Polka, Tom-Tom Polka, Gas Pipe Polka.

DLP 1210 - FRANK WOJNAROWSKI & HIS ORCHESTRA*

- A. Dream Polka, Jay-Cee Polka, Blue Roses Polka, Melody Polka, Robin Polka, Quiz Polka.
- B. Coal Miner Polka, Wolf-Wolf Polka, Merry Widow Polka, Off We Go Polka, Peacock Feather Krakowiak, Bayway Polka.

^{*} These records to be released in the very near future.



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- Time Magazine

CHARLES MUNCH/THE BOSTON SYMPHONY ORCHESTRA:

"The Romeo is very good indeed, and in the stunning presence of the recorded sound seems to take its place at the head of available versions."

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ANSHEL BRUSILOW/ THE CHAMBER SYMPHONY OF PHILADELPHIA:

"Once again I am impressed by Brusilow's sensitivity to dynamic shading; he is thoroughly at home in this literature, and his players respond beautifully to his directions... and the Andante Cantabile from Op. 11, is dressed in its best."

— Shirley Fleming/ HIGH FIDELITY



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Pickwick Records Division,
135 Crossways Park Drive, Woodbury,
New York, 11797
Distribue au Canada par / Distributed in
Canada by Pickwick Records Division of
Canada, 106-108 McMaster Avenue, Ajax,
Ontario, Canada. LIS 2E7. Printed in U.S.A

Library of Congress Catalog Number 77-750503

Cover Art: Edward Sorel

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TCHAIKOVSKY'S GREATEST HITS-VOL. I

SIDE ONE

1. PIANO CONCERTO NO. 1 FIRST MOVEMENT (abr.) (6:38) Arthur Fiedler/Boston Pops Ralph Votapek, Pianist

2. SWAN LAKE WALTZ (7:05) Morton Gould/Chicago Symphony Orchestra

3. SLEEPING BEAUTY WALTZ (4:24)
Morton Gould/Chicago Symphony Orchestra

4.WALTZ OF THE FLOWERS (6:23)
Morton Gould/ Chicago Symphony Orchestra

SIDE TWO

1.ROMEO AND JULIET LOVE THEME AND CONCLUSION (5:38) Charles Munch/ Boston Symphony Orchestra

2.ANDANTE CANTABILE (FROM QUARTET NO. 1) (6:33)
Anshel Brusilow/Chamber Symphony of Philadelphia

3.SYMPHONY NO. 5 (ANDANTE CANTABILE) (12:53)

Morton Gould and his Orchestra John Barrows, French Horn

TCHAIKOVSKY'S GREATEST HITS!

"Tonight We Love," "Moon Love," "Our Love," "On the Isle of May." In the 1940's, Tin Pan Alley had a field day with the music of Tchaikovsky heard on this album.

Adding their own lyrics and adapting Tchaikovsky's tunes to the standard 32-bar pop song formula, commercial composers created hit after hit. These songs ruled the airwaves in the 1940s'. Many of them appeared week after week on that winner's circle of pop song—the Lucky Strike Hit Parade (a popular radio program that engaged singers and orchestras to perform the top-selling pop records *live* before an audience).

Today, great ballad singers like Tony Bennett, Jerry Vale, and Johnny Mathis still turn to these evergreens for the powerful memories they evoke in their audiences. Today, it is not considered commercial to raid the classics but since Tchaikovsky and many others presented their 'hits' in the most compelling form, to begin with, all we need do is turn to the music itself.

The variety of Tchaikovsky's melodies is astonishing. You'll hear the sweeping brilliance of the big theme from the First Piano Concerto, the vaulting, leaping turns of the ballet waltzes, the soaring ecstasy of Romeo and Juliet — the tender joy of the andante cantabile from the First String Quartet and, finally, the autumnal, burnished tone of the French horn singing one of Tchaikovsky's greatest melodies in the Andante Cantabile from the Fifth Symphony.

"TONIGHT WE LOVE" CONCERTO

Freddy Martin's pop version of the sweeping theme that opens Tchaikovsky's ever-popular First Piano Concerto, made the Lucky Strike Parade. This theme is one of Tchaikovsky's most brilliant and original inspirations and is heard only in the opening pages of the concerto but it is so arresting that is has

literally been the "open sesame" to Tchaikovsky for millions of music lovers.

BALLET WALTZES!

When Europe caught waltz fever from the waltz king himself, Johann Strauss, Jr., Russia was no exception. Tchaikovsky's waltzes are more symphonic than Johann's. Indeed, the third movement of his Fifth Symphony is a captivating waltz. These waltzes, among the most famous and beloved of all Tchaikovsky's music, are drawn from his enormously popular ballets: Swan Lake, Sleeping Beauty and the Nutcracker. Johann Strauss, Jr.'s social, ballroom waltzes are here transformed into spectacular dances bursting with balletic leaps, turns and climaxes. These waltzes are definitely not for dancing, unless you happen to be Rudolf Nureyev.

ROMEO AND JULIET

The soaring, second appearance of the love theme from Tchaikovsky's Romeo and Juliet is a more powerful, impassioned statement than its first tender, innocent announcement. The lovers have become aware of the tragic events surrounding them and indeed, no sooner has this love music reached its ecstatic climax than we again hear the strife-filled theme depicting the age-old animosity of the two royal families of Verona—the Capulets and the Montagues. The tragic epilogue, a requiem for the lovers, is built on the love theme motif. The love theme enjoyed hit parade status in the 1940 s'as "Our Love."

ANDANTE CANTABILE

Tchaikovsky composed two famous Andantes Cantabile (slow and singing melodies). The first is drawn from his String Quartet No. 1, which he composed at the age of 31, the beginning of his artistic maturity. It was inspired by an old Russian folk tune which Tchaikovsky obtained from a carpenter. Cobbett's Cyclopedic Survey of Chamber Music gives this description of the andante cantabile:

"The whole movement is utterly beautiful and exquisite in its simplicity. No wonder that it should have made the whole quartet and its composer famous."

There is a world of difference between the youthful, tender Andante cantabile of the First String Quartet and that of the Fifth Symphony composed 19 years after the Quartet. In the intervening period Tchaikovsky had become a complete master of the symphonic form. He was able to bend it to his every whim and inspiration, inventing dramatic episodes of enormous thrust and power, building powerful climaxes - but always having his orchestra sing with an irresistible warmth and passion. This Andante Cantabile is built on two of Tchaikovsky's most inspired melodies. The French horn announces the first, and one of the most famous, themes in all music. Millions know it as the pop hit "Moon Love." It requires a real virtuoso and, fortunately, Morton Gould has one in John Barrows who has played First Horn in many great symphony orchestras. The other theme is announced by the oboe and later taken up by the full orchestra. It is scarcely less famous than the first theme having also been turned into a pop song and used as the signature for John Nesbit's popular radio, TV and movie series:

• The Passing Parade. — R. Peter Munves

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vikki carr

it must be him

side one

It Must Be Him* (ASCAP, 2:48)

Can't Take My Eves Off You (BMI, 3:10) Alfie* (ASCAP, 2:45)

One More Mountain (BMI, 2:28)

A Million Years Or So (BMI, 2:45)

So Much In Love With You* (BMI, 2:07)

Tunesmith (BML 3:10)

side two

A Bit Of Love (BMI, 2:35)

Forget You* (ASCAP, 2:12)

Look Again* (ASCAP, 2:37)

(Theme from "Irma La Douce")

Her Little Heart Went To Loveland* (ASCAP, 2:25)



Blue world. The blue world of sad love songs is a big part of the special world of Miss Vikki Carr. Her many moods are as different as the seasons, each with its own meaning and its own warmth. She projects them with an honesty that makes you believe her message. Her message here is one of sadness. She makes you believe it because she believes it-she lives what she sings. Vikki seems to be an actress playing the leading role in her own life story-every line seems real, rehearsed through the ordeals of experience. This is how she delivers a song; each lyric is a part of her and by singing she gives a part of herself. Vikki's complete involvement in her music, however, is a small part of her success. She has the tools-voice and style. They create moods that capture the emotions of anyone who "experiences" her sound.

But there's another reason why Vikki Carr comes across so beautifully in this album. Ernie Freeman, the man who arranged "That's Life" for Frank Sinatra and other hits for Bobby Vee and Gene McDaniels, adds his talent and experience in musical arrangements to Vikki's vocal brilliance. The result is an unequaled excellence in both areas.

The title song, "It Must Be Him," especially captures Vikki's mood for this album. The music was written by Gilbert Becaud, who was responsible for "What Now My Love," as well as many other beautiful songs. Vikki portrays the feeling in an emotional way; it is a sincere example of her captivation. The mood is one of despair -an ended love affair and the flicker of hope that lingers. Vikki makes vou believe.

The selection of tunes, itself, seems to be an art; each lends itself to Vikki and her style-she has complete control. Her melancholy mood is brought to a dramatic climax by "A Million Years Or So" and "Forget You."

"... forget you? Why, that's the funniest joke I've heard, so funny that I cry ... with laughter." Copyright Chappell & Co.. inc.

Al Stoffel

Producers: Tommy Oliver and Dave Pell* Arrangers: Ernie Freeman, Perry Botkin, Jr., Bob Florence, Tommy Oliver Engineer: Ami Hadani Art Direction: Woody Woodward

Design: Gabor Halmos Photography: Ivan Nagy

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STEREOPHONIC

OKLAHOMA



FULL SOUND TRACK FIDELITY



Spinorama Records

OKLAHOMA

featuring

AL GOODMAN'S ORCHESTRA

with

SUSAN SHAUTE, RICHARD TORIGI



Side A

OVERTURE
OKLAHOMA
PEOPLE WILL SAY WE'RE IN LOVE
OH WHAT A BEAUTIFUL MORNING
KANSAS CITY

Side B

THE SURREY WITH THE FRINGE ON TOP OUT OF MY DREAMS I CAN'T SAY NO MANY A NEW DAY FINALE When "Oklahoma" was first presented to its opening night audience on March 31, 1943 the "curtain" seemed meaningless in its desired effect to indicate the performance had ended. Everyone appeared glued to their seats hoping for more. The wild applause which ensued was an indication of the illustrious success which this Rodgers and Hammerstein musical was to enjoy. Five years later it was still playing to capacity audiences. Even today the music from Oklahoma is played and enjoyed by millions of people throughout the world, for the impact of this great musical stretched far and wide to all corners of the earth.

Brilliantly staged, gloriously costumed, magnificiently produced, Oklahoma set the pattern for a new type of musical production. Story, lyrics, music, settings, costumes, dances . . . everything radiated with brilliance from the opening "Oh What a Beautiful Morning," through the romantic "People Will Say We're in Love," to the rousing "Oklahoma."

Adapted from "Green Grow the Lilacs," a Theatre Guild play by Lynn Riggs, "Oklahoma" was given that Rodgers and Hammerstein touch and made into a musical comedy of the greatness which gives it a long and enjoyable life. Oklahoma has the kind of music you can listen to forever. It is recorded on this album by Al Goodman's Orchestra with the deft musicianship that presents one of the finest conceptions of its illustrious score.

STEREOPHONIC RECORDING TECHNICAL DATA (RIAA)

This recording was made on a Ampex Tape Recorder, Model 300-2, with Altec, Telefunken, and EV667 Microphones.

The Masters were cut on a Scully Lathe with Western Electric 3A Cutters employing the 45/45 System. Heads were driven by a modified 200 Watt McIntosh Amplifier.

Mastering was done with maximum stylus velocity consistent with minimum distortion realizing the ultimate in signal to

Although the total frequency range of 30 CPS to 15,000 CPS on this record is not within the range of ordinary hearing, microscopic examination will reveal the etchings of the upper

dynamic frequencies. However, it is the opinion of the producers of this record that the inclusion of these inaudible frequencies does convey a certain warmth of tone that is sensed by the listener rather than actually heard.

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This recording may be played on any 331/3 RPM Stereophonic record instrument. It may also be played on any standard phonograph. However, the record may suffer a noise buildup which would be indicated when finally played on a stereo-

phonic machine. Therefore it is recommended that this record be played only with a stereophonic needle.

The Record Industry Assn. of America has come up with an approved definition of as stereophonic record. According to the RIAA standard, "a true stereophonic disk record has two distinct orthogonal modulations derived from an original live recording in which a minimum of two separate channels were employed."

The RIAA's engineering committee recommended that all stereo disks which conform to the RIAA definition be so identified.

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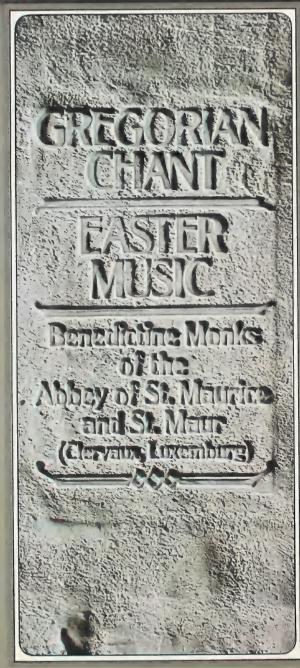
30 CPA 15,000 CPS

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The broad, irregular, compelling melodies from the musical heritage of early Christianity have exerted a powerful fascination on music lovers since the 19th century revival of this thousand-year-old art.

GREGORIAN CHANT EASTER MUSIC

Side 1:

RESPONSORY: Christus resurgens	5:41
INTROIT: Resurrexi — SEQUENCE: Victimae paschali laudes — COMMUNION: Pascha nostrum ANTIPHONS (from Antiphonale monasticum):	7:44
Angelus autem Domini — Et ecce terraemotus — Erat outem aspectus — Prae timore autem — Respondens autem	2:38
HYMN (from Antiphonale monasticum): Ad cenam Agni	3:35
ANTIPHONS (from Antiphonale monasticum): Et respicientes — Post dies octo — Regina caeli	2:46
Salve, festa dies — Alleluia, latis revolutus est — Ave Maria	9:20
HYMN (from Antiphonale monasticum): Te Deum	6:52

The close ties between Jewish and Christian life are most clearly expressed in the celebration of Easter. It is no wonder that the words of the Jewish Passover occur throughout the Christian festival. The whole Easter

BENEDICTINE MONKS OF THE ABBEY

OF ST. MAURICE AND ST. MAUR,

CLERVAUX, LUXEMBURG

Office is a marvelous mixture of texts from the Jewish tradition and from the stories of the Resurrection told by the Evangelists.

This relationship can also be recognized in the hymns recorded here. The responsory Christus resurgens tells in the words of Paul (Rom. 6:9) of the fact of Christ's Resurrection and His deliverance from the sovereignty of death. The melody has that majestic and, at the same time, transparent responsory style which must go back

to the old Jewish style as regards its structure: a hymn sung by soloist and choir. Not only the development as a whole but the very motifs used show traces of traditional Jewish music.

In the opening hymn Resurrexi, which introduces the Mass, the Lord himself, in a variation of the Latin version of Psalm 138, tells His Father and His disciples that He has arisen. It is no loud cry of triumph, but a calm word, sung in a splendidly balanced melody expressing restful serenity when all strife is at an end.

A completely different atmosphere surrounds the sequence Victimae paschali laudes which, with the simple musical expressiveness and vivid emotion of the late Middle Ages, calls on Christians to offer praise to this Paschal lamb that leads the strayed sheep back to the fold and has reconciled sinners with our Father in Heaven.

The communion hymn Pascha nostrum sings with restrained joy of Christ the Paschal lamb who died for us, and in the fascinating simplicity of the five Office antiphons the Lauds of the Easter octave tell of the events centering around Jesus' grave.

In the Easter hymn Ad cenam Agni, sung here in the ancient version (that is, not in the one revised during the Renaissance), we find in a short form the intermingling of Jewish and Christian Paschal themes.

Two jewels of short antiphons frame the Magnificat in the Easter Sunday vespers Et respicientes and the Post dies octo of Low Sunday. In a happy key we learn at Easter in the words of the Evangelist of the amazement of the women who, coming to the grave, saw that the heavy stone had been rolled back. On Low Sunday we are told how Jesus, eight days after His Resurrection, appeared to His disciples and blessed them with His peace.

Infectious and boundless in its joy is the melody of the great Regina caeli antiphon. The Salve festa dies finds us once again in the midst of medieval, sumptuous Easter liturgy. This song of praise, so favored for singing in processions, shows, at least as regards the thoughts expressed, some of the ties of the Middle Ages with the

liturgies of the Christian East which have not yet been wholly explained.

We now have a simple, syllabic medieval hymn that tells of the events at the grave. What is typical in this hymn is the constant recurrence of the buoyant Alleluia, the word which expresses the joy of Easter in the Latin liturgy.

The simple melody of the Ave Maria can be added to the hymns of the actual Easter liturgy. It expresses a lofty medieval piety and follows the stress of the words in a flowing line. Lastly comes the great ancient Christian prose hymn Te Deum, the culmination of the expression of gratitude for salvation. The recitative melody sung here is an older version than the usual one, which latter is generally indicated by the words "More Romano."

-B. Brockbernd O.S.B.

BIBLIOGRAPHY

There are two important chapters on Gregorian music in Paul Henry Lang's Music in Western Civilization. A very useful short study is Gregorian Chant and its place in the Catholic liturgy by Jos. Smits van Waesberghe, published (in English) by the Continental Book Company of Stockholm in their Symphonia Books series: it is full of interesting illustrations and musical examples.

THE PERFORMANCE

The Benedictine monks of the twentieth century have made a vital contribution to the purification of the Gregorian tradition by removing the foreign accretions of the late Renaissance. This record was made by the monks of the Benedictine Abbey of St. Maurice and St. Maur at Clervaux, Luxemburg. There, in the heart of what was once Lotharius's Middle Empire, the Romanic and the Germanic approaches to ancient religious music have long played complementary parts. This is neither a studio recording nor a concert performance. It is a presentation of the daily practice of a living community which expresses its beliefs through time-honored melodies.

The PANIP. WORLD SERIES colong it draws from the deast recomings equilibility to the world-come PANIPs group. The reportate is selected to as it forms: belonged and varied library, representative of all trives and periods at music. The survey featives many would premium to arrives Particum as a major by recovered anities of our remove to be extelling more musicians just resolving investigated rules. The rock direct major with accordance concern for all an equivalent contents and the input advanced volume removing to a major with the musiciance of publishing to past only those is no compromise in quality.

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AND NONO.

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POLKA PARTY

Polkas were considered the chief of Bohemian national dances and was adopted by society in 1835 at Prague. From Prague it readily spread to Vienna, and was introduced to Paris by Cellarius, a dancing master at the Odeón in 1840.

It took the public by storm, and spread like wildfire through England and America. Everything was named after the polka, from public houses to articles of dress.

The true polka has three slightly jumping steps, danced on the

first three beats of a four-quaver bar, the last beat of which is employed as a rest while the toe of the unemployed foot is drawn up against the heel of the other.

Because of success of their first album, Stanley Pulaski known as the "Baron of the Polka" recorded this second album.

This is just another example of the great music brought to you by SPINORAMA Records in accordance with our motto of "fine records need not be expensive."

accessores and

SIDE A . . .

JUNE BALL POLKA
STRIP POLKA
TEN LITTLE INDIANS POLKA
TOO FAT POLKA
DIANE POLKA
DANCE WITH ME POLKA

SIDE B ...

MAY, JUNE, JULY, POLKA JULIDA POLKA GENES LANDLER POLKA FERRY BOAT POLKA WOOD CHOPPERS POLKA MINKA POLKA

000000000000

TECHNICAL DATA

This particular record was recorded on a Ampex Model 300 Tape Machine using Telefunken, Neumann, EV 667 Microphones.

The Masters were cut on a fully automatic Scully Lathe with Miller Cutter Heads driven by specially designed 200 Watt McIntosh Amplifier.

The total frequency range of 15 CPS to 25,000 CPS is on this record, however, it is not within the range of the human ear. It is included in the mastering because of the feeling that this upper and lower range of frequency responses provided the listener with m certain warmth of tone and gives the record more lush sound.

This recording may be played on any 33½ RPM record playing instrument; but the wide range and fine technical features incorporated in this record will be most fully realized on playback equipment of extreme high fidelity.

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SLP 1488 33½ RPM

STATLER RECORDS PRESENTS LYNDA GOES TO THE MOVIES

SLP 1488 STEREO

BY LYNDA GACHE

Side A

- 1. Mr. Banjo Man
- 2. Footloose
- 3. Shout
- 4. Summertime Blues
- 5. Drop Me Off In Harlem

Produced and Arranged by Piano and Synthesizers Drums

Bass Trumpet Saxophones Trombone Vocals

Guitar

Recorded and Mixed at Sound Engineer

Side B

- 1. Waiting For The Robert E. Lee
- 2. When The Saints Go Marching In
- 3. Rich Kids Rag
- 4. Yes
- 5. Got A Lot Of Livin' To Do

Barry Levitt
Barry Levitt
Frank Derrick
John Caruso
Laurie Frink
Larry Charles
Gerard Carelli
Wendy Kimball
Gerard Carelli
Barry Levitt
Robby Kirshoff
Roxy Recorders

Mike Frieze

Jacket Design by
Ardt Creation – Lattingtown, New York
Mastering by Spiral Disc

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SMALLWO

#1985 WALT DISNEY PRODUCTIONS

DISNEYLAND BOYS CHOIR

UNDER DIRECTION OF PAUL SALAMUNOVICH ARRANGEMENTS BY WILLARD JONES / PRODUCED BY CAMARATA



DO1289

"IT'S AS MALLWOR



16 FAVORITE FOLK SONGS SUNG BY DISNEYLAND BOYS CHOIR

UNDER DIRECTION OF PAUL SALAMUNOVICH ARRANGEMENTS BY WILLARD JONES PRODUCED BY CAMARATA



HERE ARE THE WORDS OF SOME OF THE 18 SONGS 50 YOU CAN 'SING ALONG' WITH THE DISNEYLAND BOYS CHOIR

(Por kayah two lah doh sayah lay grahn)

(Seeay lee toh lin-doh los coh-ray zo-nays.)

MEXICO - CIELITO LINDO

Ai ai ai beautitul heaven Porque a tu lado se alegran

Cielito lindo los corazones.

JAPAN - SUKIYAKA

Oo-e-oh moo-ee-tay ah-roo-koh Nah mee dah gah ko-do-ray mah-ee-yo nee O-no-ee-dah soo hah roo no hee

A-ri-rang a-ri-rang a-ra-ri yo You are leaving me to go away o'er a-ri-rang hill.

May your feet pain you long before you walk one mile!

Oh my darling if you leave me alone



Hee toh ree poh-chee-no yoh-roo As I walk alone the lonely wind seems to say: From this darkness on all your nights will be this way. © Beechwood Music

FRANCE - FRERE JACQUES

Frere Jacques, Frere Jacques, Dormez vous? Dormez vous? Sonnez les matines, Sonnez les matines Ding dang dong, ding dang dong. Are you sleeping, are you sleeping Brother John? Brother John? Morning bells are ringing, Morning bells are ringing Ding dang dong, ding dang dong.

FRANCE — ALQUETTE

Je te plumerai la tete, je te plumerai la tete Et la tete, et la tete, alouette, alouette, Ah!

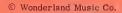
Alouette, gentille alouette,

Alouette, je te plumerai



U.S.A. - IT'S A SMALL WORLD

It's world of laughter a world of tears. It's a world of hopes and a world of fears There's so much that we share that it's time we're aware It's a small world after all. It's a small world after all, it's a small world after all. it's a small world after all, it's a small small world. There is just one moon and one golden sun And a smile means friendship to ev'ry one. Though the mountains divide and the oceans are wide, It's a small world after all.



U.S.A. — HOME ON THE RANGE

Oh, give me ■ home where the buffalo roam, And the deer and the antelope play. Where seldom is heard a discouraging word And the skies are not cloudy all day. Home home on the range Where the deer and the antelope play Where seldom is heard a discouraging word And the skies are not cloudy all day.



ITALY - FUNICULI, FUNICULA

Some think the world is made for fun and frolic, And so do !! And so do !! Some think it well to be all melancholic Some trink it well to be all melancholic. To pine and sigh.

But I, I love to spend my time in singing Some joyous song. Some joyous song. To set the air with music bravely ringing Is far from wrong! is far from wrong!



KOREA — ARIRANG

WALES - THE ASH GROVE

Down yonder green valleys where streamlets meander, When twilight is fading I pensively rove.
Or at the bright nocntide in solitude wander Amid the dark shades of the lonely ash grove.
'Tis there where the blackbird is cheerfully singing, Each warbler enchants with his notes from the tree; Ah, then little think I of sorrow or sadness, The ash grove entrancing spells heauty for me. The ash grove entrancing spells beauty for me.



ITALY - SANTA LUCIA

Now 'neath the silver moon, ocean is glowing O'er the calm billow, soft winds are blowing. Here balmy breezes blow, pure joys invite us And as we gently row, all things delight us. Hark, how the sailor's cry joyously echoes nigh: Santa Lucia! Santa Lucia!



AUSTRIA - CUCKOO

Oh I go to Peter's Fountain and what do I hear? From the misty swamp faraway cuckoo calling me clear. Hei-li-ah hul-dri-ah hul-dri-ah hul-dri-ah cuckoo. Hul-dri-ah, hi-hi-ah hul-dri-ah cuckoo Hul-dri-ah hi-hi-ah hul-dri-ah cuckoo Hul-dri-ah, hi-hi-ah

PRINTED IN U.S.A.

HAWAII — ALOHA OE

Aloha oe, aloha oe Thou charming one who dwells among the bowers, One fond embrace before I now depart Until we meet again.

AUSTRALIA - PADDY WHACK

This old man, he plays "one" he plays knick knack on my thumb. This old man, he plays "two" he plays knick knack on my shoe. This old man, he plays "three" he plays knick knack on my knee. This old man, he plays "four" he plays knick knack on my door. This old man, he plays "four" he plays knick knack on my thigh.

With a knick knack paddy whack give the dog bone This old man goes rolling home.

GERMANY - STILLE NACHT (SILENT NIGHT)

Stille nacht! Heilige nacht! Alles schlaft, einsam wacht. Nur das traute hoch heilige paar. Holder knabe im lockigen haar. Schlaf in himmlischer ruh! Schlaf in himmlischer ruh!



GERMANY — CHILDREN'S PRAYER

When at night I go to sleep Fourteen angels watch do keep. Two my head are guarding. Two my feet are guiding,
Two are on my right hand,
Two are on my left hand, Two who warmly cover, Two who o'er me hover, Two to whom is given To guide my steps to heaven.



AUSTRALIA — KOOKABURRA

Kookaburra sits on an old gum tree, Merry, merry king of the bush is he; Laugh, Kookaburra, laugh, Kookaburra, Gay your life must be.



ENGLAND — ORANGES AND LEMONS

"Oranges and lemons" say the bells of St. Clement's.
"You owe me five farthings" say the bells of St. Martin's.
"When will you pay me?" say the bells of St. Bailey.
"When I am rich" say the bells of Shoreditch.
"When will that be" say the bells of Stepney.
"I do not know" says the great bell of Bow.

SCOTLAND - COMIN' THRU THE RYE

If a body meet ■ body, Comin' thru the rye. If a body kiss a body, Need a body cry? Ev'ry lassie has her laddie Name the, say ha'e I; Yet all the lads they smile on me, When comin' thru the rye!



Rocords

No Exchange
Peda a seconds

No Exchange
Peda a seconds

ORIGINAL CAST

MUSICAL 1966" N.Y. DRAMA CRITICS', CIRCLE AWARD

lan of la Vancha

ALBERT W. SELDEN and HAL JAMES

RICHARD KILEY

Irving

Ray JACOBSON MIDDLETON ROUNSEVILLE JOAN DIENER

Robert



A NEW MUSICAL PLAY

By DALE WASSERMAN

MITCH LEIGH JOE DARION

Choreography by

JACK COLE

Settings and Lighting by HOWARD BAY HOWARD BAY and PATTON CAMPBELL

Musical Direction by NEIL WARNER MUSIC MAKERS, INC.

Book and ALBERT MARRE



KRS-5505

"MAN OF LA MANCHA IS AN ENTHRALLING, EXQUISITE MUSICAL PLAY.

THE FINEST AND MOST ORIGINAL WORK IN THE MUSIC THEATRE SINCE 'FIDDLER ON THE ROOF.'"

JOHN CHAPMAN, N.Y. DAILY NEWS

"MAN OF LA MANCHA' HAS CHARM. GALLANTRY AND DELICACY OF SPIRIT! RICHARD KILEY HAS NEVER GIVEN A FINER PERFORMANCE." - TAUBMAN, TIMES

"MUSICAL THEATRE AT ITS FINEST, ANYWHERE! A TRIUMPH, - GAVER, UNITED PRESS INTL

"A DREAM OF A MUSICAL!" - NADEL, W. TELEGRAM & SUN

Down the centuries a great many adaptations of "Don Quixote" have been attempted for the musical stage, yet none achieved any real degree of success. Therefore, when a musical play called "MAN OF LA MANCHA" was announced for a Broadway opening on November 22, 1965, the news was received with indifference amounting to downright apathy. All the more electrifying when, at the conclusion of performance, the audience staged an ovation rarely paralleled in the theatre. Within hours the critics rushed into print with their most extravagant adjectives. "Superb", Imaginative "Eloquent, bold and original", "Compelling, witty, moving", "A dream of a musical", and in recurring refrain, "A triumph!" By consensus it was named the best musical of the season. Predictions were freely made that it would endure for years, perhaps generations, as a classic for the musical

The irony is that "MAN OF LA MANCHA" is not, strictly speaking, an adaptation of "Don Quixote" at all. It is an original work that deals with a crucial tew hours in the life of Cervantes and merges the writer's spirit and identity with that of his fictional creation. Don Quixote "MAN OF LA MANCHA" might most conveniently be described as a musical within a play, but in truth its originality of form defies classification. All who see it agree quite simply that it is unique

Miguel de Cervantes, aging and an utter failure in his varied careers as playwright, poet and tax collector for the government, has been thrown into a dungeon in Seville to await trial by the Inquisition for an offense against the Church. There he is hailed before a kangaroo court of his fellow prisoners: thieves, cutthroats and trollops who propose to confiscate his meagre possessions. One of these possessions is the uncompleted manuscript of a novel called "Don Quixote", and Cervantes, seeking to save it, proposes to offer a defense in the form of an entertainment which will explain himself and his attitude toward life. The "court" accedes, and be-fore their eyes, donning makeup and costume. Cervantes and his faithful manservant transform themselves into Don Quixote and Sancho Panza, proceeding to play out the story with the involvement and participation of the prisoners as other characters.

Quixote and Sancho take to the road, singing "MAN OF LA MANCHA" ("I, Don Quixote") in a campaign to restore the age of chivalry, to battle evil and right all wrongs. The famous encounter with the windmills follows, but Quixote ascribes his defeat to the machinations of his enemy, the dark Enchanter, whom one day he will meet in mortal combat. While Quixote and his squire are en route to a distant roadside inn—which the Don insists to Sancho is really a castle—Aldonza, the inn's serving-girl and part-time trollop, is propositioned and taunted by a group of rough muleteers and replies that "one pair of arms is like another", "IT'S ALL THE SAME". Upon arrival at the inn, Quixote, in his splendid if lunatic vision, sees Aldonza as the dream-ideal whom he will worship and serve evermore, "DULCINEA". Aldonza is confused and angered by Quixote's refusal to recognize her for what she really is

In the country home which Quixote left behind, his niece Antonia and his housekeeper seek out the neighborhood Padre to consider how this madness may best be dealt with. However, the Padre finds that their concern is more with embarrassment to themselves than with the welfare of Quixote as the three sing "I'M ONLY THINKING OF HIM". The Padre and Dr. Sanson Carrasco, Antonia's fiance, are delegated to pursue the madman and bring him back home. Meanwhile, Quixote dispatches Sancho to Aldonza with a "missive" declaring his everlasting devotion to Dulcinea. Aldonza, being even more confused, questions Sancho as to why he so faithfully follows Quixote. Sancho replies, simply, in the song, "I REALLY LIKE HIM"

While Quixote is standing vigil in the courtyard of the inn in preparation for his official dubbing as a knight, Aldonza accosts him directly, asking in song, "WHAT DO YOU WANT OF ME?". Quixote then encounters, during "THE BARBER'S SONG", an itinerant barber wearing his shaving basin as a hat to ward off the sun. Quixote confiscates the shaving basin in a comic interlude, convinced that it is the miraculously protective "GOLDEN HELMET" of Mambrino and is ceremoniously crowned with the aid of the muleteers, playing along with him, and the incredulous barber, who comes to believe that his basin may, indeed, be the celebrated helmet

The Padre and Dr. Carrasco, having failed in their mission, grimly plan a new attempt to bring Quixote to his senses. The Padre hopes that "the cure will not prove worse than the disease" in the song, "TO EACH HIS DULCINEA". At this point, replying to Aldonza's question about doing the things he does, Quixote explains he must follow his quest and sings her his credo, "THE IMPOSSIBLE DREAM" ("The Quest"). Aldonza then en-

counters the muleteers loafing near the courtyard well, and they tease and taunt her during a song called, "LITTLE BIRD, LITTLE BIRD". Following the Padre's and Dr. Carrasco's departure, Quixote defends Aldonza's honor in successful battle with the muleteers, and as his reward in formally knighted by the Innkeeper in "THE DUBBING"

Now, having caught the fever of Quixote's idealism, Aldonza attempts to put it into practice, but for her efforts she is cruelly beaten and carried off by the muleteers as "LITTLE BIRD, LITTLE BIRD" becomes "THE ABDUC-TION". Disillusioned, Aldonza passionately denounces Quixote and his dreams, which have brought her only anguish, in the highly dramatic "ALDONZA". (Now appears "The Enchanter", fantastically costumed as The Knight of the Mirrors. He challenges Quixote to combat, forcing him to look into the mirror of reality where Quixote sees reflected a fool and a madman. Quixote is defeated . . . but Aldonza, a witness to his destruction feels a deep sense of loss. The Knight of the Mirrors reveals himself as Dr

At home again, the old man who once called himself Don Quixote is dying. His faithful manservant, who has been his Sancho, attempts to cheer him up with "A LITTLE GOSSIP". Aldonza, having followed, forces her way into the room, pleads with him to become Don Quixote once more and restore the vision of glory she held so briefly. Poignantly, she urges him to remember that he once called her by another name, "DULCINEA". As she helps him recall the words of "THE QUEST", Quixote, stirred to the old fire, rises from his bed, calling for his armor and sword so that he, Sancho, and Aldonza may once more set out upon their mission. But in the moment of reaffirmation, during a reprise of "MAN OF LA MANCHA", he collapses, dying. While the Padre, who has been at Quixote's bedside, sings "THE PSALM" over the lifeless body, Aldonza, having seen the vision once more, refuses to acknowledge Quixote's death. "A man died. He seemed a good man, but I did not know him", she contests, "Don Quixote is not dead." When Sancho questions her, she replies, "My name is Dulcinea". Quixote having considered her throughout an individual of unique worth and value has literally transformed her

Back in Cervantes' dungeon, the prisoners, dregs of humanity though they are, have been deeply affected by his story and restore to him his precious manuscript, and as he leaves to face his real trial, they unite to sing the words of Cervantes-Quixote's "THE QUEST"

DALE WASSERMAN, Author-A professional in show business since the age of nineteen, Mr. Wasserman racked up several successful careers as lighting designer, director and producer before turning to writing about ten years ago. In those ten years he has written forty-seven works for stage, television, and motion pictures—of which forty-seven have been produced or are currently in production; a record probably unequalled by any other writer in these media today. A formidable list of awards attests the quality of his work. "Man of La Mancha" is his first musical for Broadway, although he is obviously no stranger to the form.

JOE DARION, Lyricist-Has worked in every field in which words are put to music from popular songs to the concert stage. His opera, "Archy and Mehitabel" was turned into the Broadway musical "Shinbone Alley". His popular songs which have sold nearly ten million records include "Ricochet", "Changing Partners", the "Ho-Ho Song" and "Midnight Train

MITCH LEIGH, Composer-Studied with Paul Hindemith at the Yale School of Music. He later came to New York where he organized and founded Music Makers, Inc., an enormously successful commercial production house that has won every major award for the radio and television commercial music it has provided. Mr. Leigh has written everything from jazz to opera and is at home in almost any musical style. He has previously been represented on the Broadway stage as composer of the incidental music for the plays, "Too True To Be Good" and "Never Live Over a Pretzel Factory". 'Man of La Mancha'' is his first Broadway musical

ALBERT MARRE, Director-Mr. Marre enjoys the unique distinction of alternating between directing stylish straight plays and large-scale musicals. Among his numerous Broadway productions: "The Chalk Garden", "Time Remembered" starring Helen Hayes and Richard Burton, Shaw's "Misalliance" and "Too True To Be Good" as well.as the highly successful musicals. "Kismet" and "Milk and Honey". He was Managing Director of the Brattle Theatre, Boston's famed classical repertory company and he has also staged several elaborate musical revivals for the Los Angeles Civic Light Opera, "The Great Waltz", "Die Fledermaus", "South Pacific" with Mary Martin, to name a few. His dual talent finds ideal expression in "Man of La Mancha" a major new musical based on one of the world's greatest classics

Cervantes (Don Qui	xote)	RICHARD KILEY
Aldonza		JOAN DIENER
The Innkeeper		RAY MIDDLETON
The Padre		. ROBERT ROUNSEVILLE
Dr Sanson Carrasco		JON CYPHER
Antonia		MIMI TURQUE
The Housekeeper		ELEANORE KNAPP
The Barber		GINO CONFORTI
	Shev Rodgers, Harry Theyard,	

Gerrianne Raphael, Marceline Decker, Renato Cibelli

Bruce MacKay, Ralph Farnworth, Ray Dash

Orchestra Conducted by Neil Warner

Side 1

- 1. OVERTURE
- 2. MAN OF LA MANCHA (1, Don Quixote) Richard Kiley, Irving Jacobson
- 3. IT'S ALL THE SAME Joan Diener and Muleteers
- 4. DULCINEA

Richard Kiley, Muleteers and Ensemble

- 5. I'M ONLY THINKING OF HIM Mimi Turque, Robert Rounseville, Eiganore Knapp
- 6. I REALLY LIKE HIM
- Irving Jacobson, Joan Diener
- 7. WHAT DO YOU WANT OF ME?
- 8. THE BARBER'S SONG **GOLDEN HELMET**
 - Gino Conforti, Richard Kiley, Irving Jacobson, Muleteers and Ensemble

- 1. TO EACH HIS DULCINEA (To Every Man His Dream)
- 2. THE IMPOSSIBLE DREAM (The Quest) Richard Kile
- 3. LITTLE BIRD, LITTLE BIRD
 - Harry Theyard, Muleteers and Ensemble
- **4. THE DUBBING** (Knight of the Woeful Countenance) Ray Middleton, Richard Kiley, Joan Diener, Irving Jacobson
- 5. THE ABDUCTION Harry Theyard
- 6. ALDONZA
 - Joan Diener, Richard Kiley
- 7. A LITTLE GOSSIP

Irving Jacobsor

8. DULCINEA (Reprise) Joan Diener THE IMPOSSIBLE DREAM (Reprise) Joan Diener, Richard Kiley MAN OF LA MANCHA (Reprise) Richard Kiley, Joan Diener, THE PSALM Robert Rounseville

FINALE (THE IMPOSSIBLE DREAM) Joan Diener, Robert Rounseville and Entire Company

SAM FOX PUBLISHING COMPANY, INC. Public performance clearance—ASCAP







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Alex Van Halm

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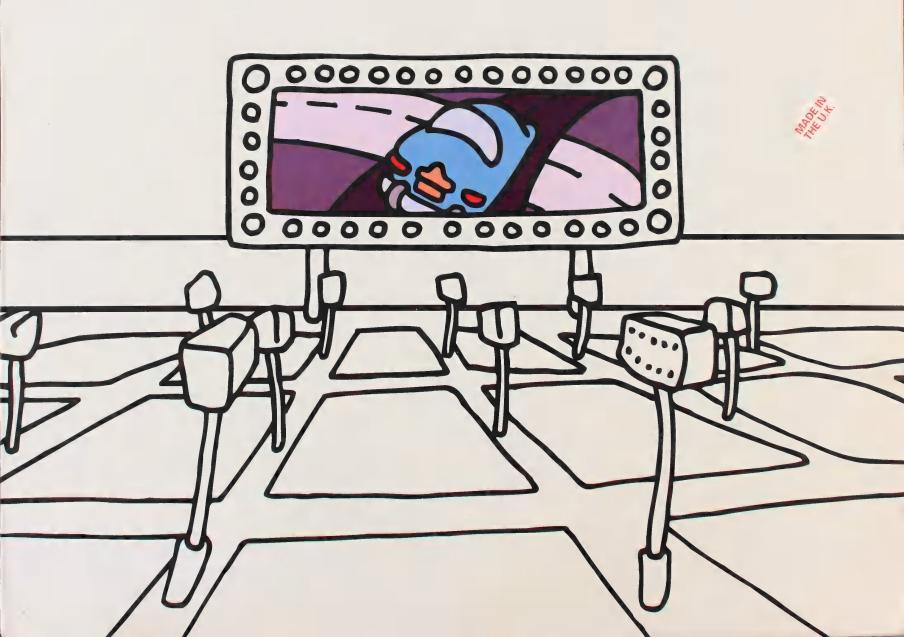


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EMBRACE YOU'RE NOT ALONE









MERRY CHRISTMAS JOHNNY MATHIS



MERRY CHRISTMAS JOHNNY MATHIS

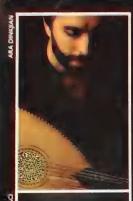


with Percy Faith and His Orchestra

Winter Wonderland The Christmas Song Sleigh Ride Blue Christmas I'll Be Home for Christmas White Christmas O Holy Night
What Child Is This? (Greensleeves)
The First Noel
Silver Bells
It Came Upon the Midnight Clear
Silent Night, Holy Night

There are some of my favorite hypers and cards, surg ispecially for you during this forgous success, and I hope you'll exply them. Christman has always here a time for music - a home should be fall of it. and some of the most heautiful music I know is contained in these songs. They are all wonderful expressions of the spirit of Christman, and I've tried to convey that fulling in my singing. With all hist wither for this glowing season,





NIGHT ARK ARA DINKJIAN SHAMIRA SHAHINIAN ED SCHULLER ARTO TUNÇBOYACI

SIDE A TREE **BLACKBIRD*** OF SONG AND SILENCE** **PICTURE**

SIDE B TREOGY i Birth Il Halo Gato Ili Lacyse HOHECONING on the National States of the States of

Series Director: Steve Backer Producers: Ann Julia and David Baker

Recorded at 30 ips using a studer ARO 14-trad and mixed to a Missubishi digital XBO 2-tra-





Tree 3:36 Ara: Portuguese mandolin, canoon Shamira: piano Ed: bass Arto: congas, percussion

Blackbird 3:40 Ara:oud Shamira: DX7 Ed: bass Arto: percussion, voice

Ara: çumbuş Shamira: DX7, voice Ed: bass, voice Arto: bendir, voice

Trillogy- 20:42 I Birth H Malo Gate III Looyse Ara: Portuguese mandolin Shamira: DX7 Arto: congas, percussion, voice

Homecoming 3:40 Arat çumbuş, saz Shamira; DX7 Ed: bass Arto: bendir, percussion



Of Song and Silence 10:30
Ara: oud by Ara Dinkijan and published by Krikor Music (BMI) except by Krikor Music (BMI) except composed by John Lennon/Paul McCartney and published by Maclen Music, Inc. (BMI):

**composed by John Lennon/Paul McCartney and published by Maclen Music, Inc. (BMI):

**composed by Sid Clark and Ara Dinkijan.

Engineers: David Baker and Mario Rodriguez Recorded and mixed in August 1986 at Sound Ideas, New York Maszering Engineer: Bob Ludwig, Masterdisk

I'd like to thank everyone for making this all possible. —Ara

This album is dedicated to Sidney Edward Clark

ART DIRECTOR: DONN DAYENPORT COVER PHOTOGRAPHY STEVE PREZANT PORTRAIT PHOTOGRAPHY NICK SANGIAHO STYLETS INDE HOPPHAN GROCHING: GUY VRABLE



Trickle (III) Reposered & Marcaje Registradije:

| Control by RCA Composition:
| District
| 1986, RCA/Ariola International, New York: N.Y. • Presed in U.S.A.

Tchaikovsky's





THE NUTCRACKER SUITE

From WALT DISNEY's "FANTASIA"



LEOPOLD STOKOWSKI and THE PHILADELPHIA ORCHESTRA

@1963, WALT DISNEY PRODUCTIONS

noutivino to the

Ponchielli's

Disneyland RECORD

1243

Cance of the Hours

LEOPOLD STOKOWSKI

with The Philadelphia Orchestra

1985 Walt Disney From LIGHT

DOINTRE IN PA

Also



wetto's!

SIDE ONE

That Bear Makes Me Crazy	2:14
Teddy Bear's Picnic	3:02
Honey Bear	3:46
The Garden (Frog & Toad)	2:31
(Oh Let Me Be) Your Teddy Bear	2:05
The Show Biz Bear	1:34
Unbosoli Dose	0.710



KEVIN ROTH

SIDE TWO

1:48
3:11
1:53
2:48
3:23
4:08

Kevin Roth is internationally known as a virtuoso on the mountain dulcimer. First introduced to the dulcimer at the age of thirteen. unaware and uninfluenced by traditional dulcimer music, he began to explore the dulcimer's range, resulting in one of the most innovative and celebrated dulcimer styles known today. By the time he was twenty-five, he had recorded fifteen adult dulcimer records for a major independent label, written three books for the dulcimen, performed in numerous concerts around the country, including the Philadelphia Orchestra, and started writing music and performing for children. Children are merciless critics, a difficult audience and they won't allow themselves to be condescended to. Kevin has captured their hearts and imagination with his creative music and lyrics and introduced a new generation to the unique sound of the mountain dulcimer.

Kevin's first recording for children "Oscar. Bingo and Buddies" was released by him in 1983 and was cited as a notable recording for children by The American Library Association. His second album "Lullabies for Little Dreamers" won the same award the following year. Both albums are available on CMS Records.

Kevin Roth...dulcimer. delcimer. vocals
Grant Birchard . . . keyboards, flute
Jamie Helmer . . . drums. laughter, do-wops
Chris Knowels . . . guitar, bass. do-wops
Lou Abbott . . . drums. percussion
Jill Haley . . . oboe. english horn
Richard Amorosso . . . cello
Marshall Toppo . . . guitar, bass
Jay Hunsberger . . . tuba
Jeannine Gothie
Carie Nash
Laura Coyle . . . children's vocals
Executive Producer . . Jack Roth.
Marlboro Records

Produced by . . . Kevin Roth for Kevin Roth Productions Co- Produced by . . . Grant Birchard

Engineer... Grant Birchard, New Destiny Studio. West Chester PA. - spring 86. Cover Art by ... Pam Higgins Patrick Cover Design by ... Susan Stewart Vaughn Photography by ... Robert Visser Thanks to Kuthryn Barone, for her insight and guidanco.

Management and Bookings; Kovin Roth Productions 845 Marlboro Spring Rd. Konnett Square, Ponna. 19348 U.S.A.



Phil Rosenthal



Bluegrass Songs for Children

SIDE ONE

- 1. Ain't Gonna Rain No More (Traditional) 2:46
- 2. Open Up the Window, Noah (Phil Rosenthal, based on trad.) 3:02
- 3. Snowy Day
 (Phil Rosenthal) 2:48
- 4. Bingo
 (Traditional, with additional lyrics by Phil Rosenthal) 2:24
- 5. Sailing in the Boat (Traditional, with new lyrics by Phil Rosenthal) 2:20
- 6. Riding in the Buggy
 (Traditional, with new lyrics by Phil Rosenthal) 2:15

SIDE TWO

- 1. Listen to the Bluegrass
 (Phil Rosenthal) 2:40
- 2. Twinkle, Twinkle, Little Star (Traditional) 3:07
- 3. Aiken Drum (Traditional) 3:25
- 4. Little Liza Jane (Traditional) 3:02
- 5. Turkey in the Straw (Traditional) 2:40

All songs published by Sourwood Music, BMI Traditional songs arranged by Phil Rosenthal

MUSICIANS:

Phil Rosenthal - banjo, mandolin, guitar, bass, lead and harmony vocals

Naomi Rosenthal - harmony vocals (Side One - 1 and 4, Side Two - 3)

Ann Vaughn - harmony vocals (Side One - 2, 3 and 6, Side Two - 5)

Produced and Engineered by Phil Rosenthal Recorded at Sourwood Studio, Silver Spring, MD — 1984-85

> Album Design by Image Area Illustrations by Gareth Branwyn

FOR FREE CATALOG WRITE: American Melody Records, P.O. BOX 270, GUILFORD, CT. 06437
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I WANNA BE WITH YOU

NIGHT JOURNEY (Doc Severinsen, Fred Crane, Emie Ch.

THE WORLD'S GONE HOME

SPANISH DREAMS

YOU PUT THE SHINE ON ME

NOW AND THEN (Doc Severinsen, Fred Cra

LITTLE TINY FEETS

LOOKIN' GOOD (Doc Severinsen, Fred Crane)

OPEN THE GATES OF LOVE

Trumpet, Flugelhorn, Vocals - Doc Severinsen Keyboards - Fred Crane Bass - Ernie Chapman

> Guitars - Bobby Thomas, Vic Stewart Drums - Paul Leim

Steel Guitar - Larry White

Percussion - Ron Snider

Trumpets & Flugelhorns - Don Thomas, John Anderson, Jay Sanders Trombone-John Osborne

Tenor & Soprano Sax - Randy Lee

Violins - Anshel Brusilow, Norma Davidson, Gloria Stroud, Peggy Miller, Lois Vornholt

Cello-Monte Knutson, Mildred McShane Solo Vocal - Earl Moss

Background Vocals - Lucy Crane, Trella Hart, Bettye Zoller, Peyton Park, Mark Franklin, Frank Bloebaum, Jim Clancy, Earl Moss, Leon Thomas, Tommie Young, Doc Severinsen

Vocals on "You Put The Shine On Me" - All Souls Gospel Choir of South Dallas

> Produced by Doc Severinsen and Road Hog Productions through **Bud Robinson Productions.**

Engineered by Don Smith and Thom Caccetta. Mixed by Thom Caccetta. All songs arranged by Fred Crane except "Spanish Dreams" by Phil Kelly, All songs ©1975 All Write Music Publishers Inc. ASCAP Recorded at Dallasonic Recording—Dallas, Texas.
Wardrobe by Bill Whitten—Workroom 27. Photos: Ken McGowan. - Design: Tom Steele

Thanks to James Pankow for showing us the way; Steve Popovich-"Who Made Us What We Are Today"; Bud Robinson for all the ciphering.

This album is dedicated to Lester "Roadhog" Moran and his Cadillac Cowboys for all the joy and inspiration they have given us.

In the "Dog Eat Dog" World of Pop Music, longevity is often times difficult - I know. However, a mere handful of artists have managed to take root and maintain a steady and ever-blossoming growth in the soil of the American mainstream. 'Doc' Severinsen is such an artist. Already highly acclaimed for his orchestral leadership on the TONIGHT SHOW, 'Doc' has taken a vital and very personal step in his musical evolution. Together with four old friends in Dallas, 'Doc' has managed to create a totally unique and original package (much of the composing by 'Doc' himself) that crosses the bridge from romantic interlude to gut bucket funk. Truly a giant leap forward for 'Doc' Severinsen—the man and the musician.

-James Pankow, "CHICAGO"









HANGING ON THE TELEPHONE

Jack Lee

I'm in the phone booth, it's the one across the half if you don't answer. I'll just ring it off the well I know he's there, but I just had to call Don't leave me hanging on the relephonic I heard your mother now she's trong out the door bid she go to work or just go to the store All those it nigs she stud, I've chosen to ignore On why can't we talk again Don't have me hanging on the telephone
It's good to hear your valid you know it's been so lone
It I don't get your calls then everything goes arrors
I want to tell you so nething you've known all along

Don't leave me hanging on the telephor I had to interrupt and stop this conversation your voice across the line gives me a strange sensation I'd like to talk when I can show you my affection Oh I can't control myself Don't leave me hanging on the telephone Hang up and run to me

Copyright = 1978 Rare Blue Music, Inc./Monster Island Music (ASCAP) International Copyright Secured ALL RIGHTS RESERVED. Used by Permission ONE WAY OR ANOTHER

D. Harry-N. Harrison

One way or another, I'm gonna find ya 1'm gonna getcha One way or another, I'm gorma win ya I'm gorma getcha One way or another I'm genna sec ya I'm gonna meetcha One day, maybe next week I'm gomas meetcha I will drive past your nouse and if the lights are all drivin I'll see who's are me One way or another, I'm gonna find ya I'm gonna getcha

On a way or another. I'm gonna win ya I'm gorina getcha One way or another. I'm gonna see ya

One day, maybe next week I'm gonna meetcha And if the lights are all out I'll follow your bus downtown see who's hangin' out. One way or another, I'm gonna lose ya, I'm gonna give you the slip a slip of the lip, or another I'm gonna lose ya I'm gonna trick ya

One way or another, I'm gonna lose ya One way or another, I'm gonna lose ya I'm gonna give you the slip

It walk down the mall stand over by the wall where I can see it all ling out who ye call. Lead you to the supermarket check out some specials and rat food get lost in the crowd one way or another, I'm conna getcha where I can see it all find out who va call.

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PICTURE THIS

D. Harry-C. Stein-J. Destri

All I want is a room with a view a sight worth seeing a vision of you All I want is a room with a new I will give you my finest hour the one I spent watching you shower I will give you my finest hour

All I want is a photo in my mallet a small remembrance of something more solid all I want is a picture of you

Chorus Picture this-a day in December

Picture this—freezing cold weather You got clouds on your lids and you'd be on the skids if it weren't for your job at the garage if you could only. Picture this - a sky full of thunder Picture this – my telephone number One and one is what I'm telling you All I want is 20-20 vision a total portrait with no omissions All I want is a vision of you

If you can. (Repeat Chorus) get a pocket computer try to do what ya used to do.

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FADE AWAY AND RADIATE

C. Stein

Ocoooo Baby, I hear how you spend rittetime wrapped like candy in the blue blue meen glow lade away and radiate Clooped baby watchful lines vibrate soft in brainwave lime Silver pictures move so slow golden tubes, faintly glow

electric faces seem to merge Hidden voices mock your words lade away and radiate

Chorus: the beams become my dream my dream is on the screen Dusty frames that still arrive

die in 1955 Fade away and radiate (Repeat Chorus)

Fade away and radiate

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PRETTY BABY

D. Harry-C. Stein

Stars live in the evening. but the very your a Pretty Baby you look so beavenly a ned nebula from under life sun I was forming some say I had my chance the boys were lailing like an available.

Ya Ya Baby La Dolce Vita

is a magic dance no one was listening Pretty Baby petite ingenue teenage starlet I fell in love with you

You, you with the comb you look ok in every way ah...I should have known and look away

Pretty Baby a nen nebula Trom under the sun Eyes that tell me incense and pepperminis Your looks are larger than life long live innocence

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I KNOW BUT I DON'T KNOW

(Spoken) "Hey y know? "Uh. I dunno."

F. Infante

Lingsto Built I Hood know I know but I don't know I know but I don't know I know but I don't know

I give but I don't get I will but I won't yet I lose but I don't bet I'm your dog but not your pet I know but I don't care Then I know but I don't see Now I see but I don't know I care but I don't care I could but I won't be You can but not with me It's all a mystery Locked out without a key

Now I care but I don't care And I know but I don't see Now I see but I don't know I know but I don't know Now I know that you don't know And I see that you don't see I care but I don't care I don't care that you don't know.

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PARALLEL LINES

Deborah Harry

The lines I have written that you read between The lines on the pages The lines on the screen Of lines spoken – I say what I mean.
It's parallel lines that will never meet.

Sh.p in the desert Ships in the night Ships that pass in the night

Evangeline stream - Evangeline's dream. It's parallel lines that will never meet.

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Leaning in your corner like a candidate for wax Sidewalk social scientist don't get no satisfaction from your cigarette. It's ten to ten and time is running out.

Lock up all your memories get outa here, you know that we can run

Today can last another million years Today could be the end of me It's 11 59, and I want to stay alive

Pumping like a fugitive in cover from the night Take it down the freeway like a bullet to the ocean wait until the morning

take tomorrow by the hand take it down the highway like a rocket to the ocean, we can run.

Hanging on a frequency and purming like a fire
Boy prove got the motion down, it's getting left. I'm trod
and I've lost control
Contileave me here
Time settinning a li
Take me down the highway like a rockol to like open, we can run

(Repeat Charus)

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WILL ANYTHING HAPPEN?

Jack Lee

Falways sare you could make it. I know what I said and I meant it.

I always liked the way you played guitar I always knew that someday you'd go far n if you do. Will anything happen? Will it come true, will anything happen? Will I see you again.

You said you'd be through here again Please don't forget I'm here waiting

You always said that you would never change

Like the people that you've met and the places that you've been n if you do. Will anything happen?

Will it come true, will anything happen? Will I see you again.

I always said you could make it Just don't forget that I said it

(cause) I always liked the way you played pultar and I always knew that sumeday you'd go far ... or if you do will anything happen? will it come true will anything happen? Will I see you again.

n if (do. will anything happen?

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SUNDAY GIRL

Chris Stein

I wow a girl from a lonely street Cold as ice cream, but still as swore Dry your eyes sunday gir

ey. I saw your guy with a different girl ooks like he's in another world Run and hide sunday girl Hurry up, Hurry up and wait

I stay away all week and still I wait I got the blues, please come see what your lovin means to me.

She can't catch up with the working crowd The weekend mood and she's feeling proud Live in dreams sunday girl.

Baby, I would like to go out tonight If I go with you My folks'll get uptight

Stay at home sunday girl

Hey I saw your guy with a different will Looks like ha's in another world Run and hide sunday girl. When I saw you again in the summer time If your love was as sweet as nine I could be sunday's girl (Repeat Chorus) Copyrigm C 1978 Rare Blus Music, inc./ Monster Laune Music (ASCAP) International Copyright Socured ALL RIGHTS In: SERVED Used by Permission HEART OF GLASS D. Harry-C. Stein

and it was a gas soon turned out had a heart of glass.

seemed like the real thing and it was divini soon found out I was losing my mind

It seemed like the real thing but I was so blind mucho mistrust

Lave's gone behind In believen, what I find is plassing and I'm healing fine iown is so confusing there's no peace of mind. If I fear I'm losing you, it's just no pood, you leasing like you do. Once I had a love and it was a gas soon turned out had a hear, of glass. seemed like the real thing. only to find, mucho mistrust Lave's gone behind.

Lost inside, adorable illusion and I cannot hide

I'm the one you're using, please don't push me aside we could made it cruising, yeah...
...yeah, riding high on love's true blueish light. Once I had a love and it was a gas soon turned out to be a pain in the ass seemed like the real thing but I was so blind mucho mistrust Love's gone behind.

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I'M GONNA LOVE YOU TOO

Mauldin-Sullivan-Petty

You're gonna say you miss me You're gonna say you'll kiss me You're gonna say you love me and I'm gonna love you too I don't care what you told me You're gonna say you'll hold me You're gonna say you love me cause I'm gonna love you too

After all another fella took ya but I still can't overlook ya I'm gonna do my best to hook ya After all is said and done

I don't care what you told me

You're gonna say how you'll note me and you're gonna say you love me is led i'm conna tove you too. You're gorna tell in sweet in ite You're gorna make ny lear I she and I m gorna hoar bolls ring cause I'm gorna livre you loo You're gonne say you'll kiss mo You're gonne say you'll miss mir You're gonne say you'll love me cause I'm gonne love you too.

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JUST GO AWAY

D. Harry

O Don't ya know Don't wanna see ya any more Put up or shut up ya spell, ya read. D.O.O.R.

Ya got a big mouth and I'm happy to see your foot is firmly entrenched where a molar should be If you talk much louder you could get an award from the federal communications board

Don't be cruel be a thing - sweet thing as a rule

Don't be sad I let wow in the street you're pre-lab I had to get away.

Chorus: Don't go away sad Don't go pre fab Don't go be bad Don't go away mad, just go away. O Don't ya know Don't wanna see ya here no more pack it and move it ya speli ya read, C. U. I. out

Don't be bad a med hatter's beret sometimes you look, like you just made an escape.

Don't be mad of course cool rhymes with fool Don't go be bad Cause you been had Don't go away sad Don't go away mad, just go away

O Don't ya know Don't wanna see ya curse and pout pack and move it Ya spell ya read, O.U.T. out.

You got a big mouth and I'm happy to see your foot is firmly entrenched where a molar should be

Don't be mad or lose your medicaid cool of course cool rhymes with fool.

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Produced By Mike Chapman Assistant To The Producer & Engineer: Peter Coleman

Assistant Engineer: Grey Russell
Recorded At The Record Plant, New York City Recorded At The Record Plant, New York City
Mixed At Forum Studio, Covington, Kentucky
Mastered by Steve Hall at MCA-Whitney Studio, Glandale, Calif.
Special Thanks To Robert Fripp For Playing Guitar Cn. Face Away and Radiate."
Photography By Edo
Art Direction & Design By Ramey Communications
Illustration: Fank Quarte Lettering: Jerry Rodriguez
Blondia is managed by Peter C. Leeds,
American Entertainment Management, 485 Madison, Wenue, New York, N. Y. 10022

Blondie Fan Ckib, RO, Box 5130, FDR Station, New York, N.Y. 13022

the most sensuous recordings ever made!

"BETTER THAN THE REAL THING" "A Gentle, Subtle"

"APARTMENT NEVER SEEMED SO PLEASANT BEFORE."

"Great for reading.."

"... HAVEN'T FELT THIS GOOD SINCE MY VACATION"

"Can't get over how clear my thinking is" "infinitely flexible..."

"THE HIPPEST RECORD EVER!": "PLAY IT CONTINUALLY.."

"... cured my insomnia!" "... MY FAVORITE RECORD

"READING SPEED DOUBLED..." "Never heard anything like it!"

...japtastic jor making love!" "NEVER GET TIRED OF IT"

"BETTER THAN A TRANQUILIZER!" room seemed brighter"

If you've ever had trouble reading, relaxing, sleeping, or just plain concentrating, ENVIRONMENTS will be a source of constant amazement to you. You've never heard a recording before quite like this one.

Above are a few of the many enthusiastic comments received during extensive listening tests conducted prior to the release of this record.

The first of an extensive series, ENVIRONMENTS represents a totally new type of recorded sound – psychologically perfect aural environments which can be left on indefinitely without fatigue or boredom.

The outcome of extensive research on auditory stimulation, ENVIRON-MENTS Disc One is not only pleasurable to listen to, but also represents the only effective means of easily coping with the ever-increasing problem of disturbing noise. At normal playback levels (or less), this disc effectively masks most irritating noises to an amazing degree, in much the same way a deodorizer neutralizes disagreeable odors.

You don't listen to this record - you hear it. If played stereophonically, the sound seems to be all around you, creating an unusually sensuous sonic environment. Unlike music, ENVIRONMENTS affects the subconscious without deadening the mind's ability to think.

There are several other unusual features which make these recordings even more unique. For one thing, either side of this disc can be played at any phonograph speed, from 45rpm down to 16 2/3rpm, in full stereo. All that's required is a slight adjustment of your phonograph's tone controls to compensate for the speed change. This amazing capability of variable-speed playback is no mere novelty - the sounds produced at different speeds dramatically affect your respiration, heartbeat, and metabolism. In addition, the unusual characteristics of the disc groove, as well as the use of highest grade pressing materials guarantee extreme durability, thus assuring you of extensive distortion-free playback with minimum wear.

At the slowest speed, each side of this disc will play uninterrupted for an entire hour, more than twice the playing time of any other stereo LP! If you make the slight modification detailed within, this single record is capable of providing a continuous stereo environment which can be left on indefinitely.

Unlike sound effects recordings or other similar sound sources, the superb stereo sound on this disc has been achieved through the collateral use of a specially programmed computer interface. This accounts, in part, for the record's amazing ability to be played at any speed, as well as its ultra-dimensional presence and dynamic range.

Produced by Syntonic Research, Inc.



Side One

867-5309UENNY By Alex Call and Jim Kellet

Jenny, Jenny who can I turn to You give me something I can hold on to I know you'll think

I'm like the others before Who saw your name and number on the wall

Jenny I've got your number I need to make you mine Jenny don't change your number 867-5309

Jenny, Jenny you're the girl for me You don't know me but you make me so happy I tried to call you before But I lost my nerve I tried my imagination

But I was disturbed

Jenny I've got your number I need to make you mine Jenny don't change your number 867-5309 867-5309

I got it, I got it I got your number on the wall I got it, I got it For a good time call

Jenny, Jenny who can I turn to For the price of a dime I can always turn to you

867-5309

BABY IT'S ALRIGHT By Jim Keller and Tom Heath

Baby gets worried when we go out together I think she's thinking I'm thinkin' I could do better

We go to parties and she runs awav She says she don't know what to

sav I wish she wouldn't run and hide I need that woman by my side

Baby it's alright It's alright you know I'll never leave you alone

Baby, I love you and I'm no pretender Just because it's hard...don't

surrender Don't picture some old-fashioned love

That's not what I'm thinking of I don't think you'd like that kind It's just not real, baby you'll find

Baby, you're fine tonight It's alright I'll never leave you alone

I've got arms just made to hold I've got things I should have told

I'll walk you right up to your door,

I need you in my life more and more and more and more

Baby it's alright It's alright I'll never leave you alone

SHADOW ON THE ROAD AHEAD By Tom Heath and Rita Abrams

10 after 3 on a lonely night Moon's coming out, something don't feel right And I'm running down a long lonely road Lord, I'm carrying a heavy load And there's a shadow on the road

Up ahead I can't get by Scared to move, but I've got to try Cause I'm wanted man where I've heen

I ain't never goin' back again

But there's a shadow on the road ahead

Charged out burning in a reckless

Now I'm alone in the middle of the

But I couldn't stay there and see it through I won't pay for things that I didn't

Night fell down as I got in my car Drove all night just to get this far It's almost dawn, it's just not fair One more turn, I would have made it there

Oh no, it just can't be I see the trees reaching out for me God, I'm sorry for what I've done They're coming now, and I've got

There's a shadow on the road

BFRNADIAH

By Jim Keller and Tom Heath

There's a new girl in town Nobody knows her well She's the kind of a woman You can hardly tell If when you get her alone Will she know how to please Or will she float through your arms Like a cool lacey breeze

Oh Bernadiah

Used to see her working Down at the superette Staring at me across the counter In some old lady dress But no rag could conceal All the promise in her glance And I want her so bad Just give me the chance

Oh Bernadiah You walk so slow Your eyes are on fire

It's a Saturday night was looking for a dream Asked her to the dance She said "What do you mean?" When I got there I found her Doing some devil's step When I tried to do it too She just laughed

Oh Bernadiah (TO SPOCK)

WHY BABY WHY By Jim Keller and Tom Heath

Why baby why Why can't I leave you alone You just turn your back and you're

Running around, all over town Why make me cry Why baby why Why baby why

Why can't I learn to say no You take so much love when you

And when you're gone I'm so

Why baby why

I can't take another day Wondering what the matter can be But I'll tell you straight I don't dig this wait You make me play hide and go seek

Cry baby cry I know I should leave you alone You steal my heart then you're gone

I guess you're above Why baby why

I can't take another day Wondering what the matter can be 'Cause I'll tell you straight You make me play hide and go seek

Why baby why Why can't I leave you alone I turn my back and you're gone Bye bye love You make me cry Why baby why

WHICH MAN ARE YOU By Jim Keller and Tom Heath

Are you a man Who's full of pride Are you a man Who's full of sorrow Are you a man All locked up inside Taken by tomorrow

Are you a man Who lives and dies Are you a man Who goes to heaven Are you a man Who colors his eyes Taken by desire Who is taken by desire

Which man are you

Are you a man Who's been well advised Are you a man Who's been misguided Are vou a man Who signs on the line Are you sure that you've decided Are you a man, have you decided Which man are you

NO WAY TO CRY By Tom Heath

That's no way to love Waving bye-bye That's no way to live Hiding and crying

Tellin' the whole town, darlin' That he's gone away He left you late last night But, you'll be alright Hey girl you just want to be loved Time to go baby Just walk on by That's no way to cry

See him on the street There he goes now Yeah, you're watching him You know he knows now Just let him cruise on by

See them on the town She looks so pretty Watch them run around Wave as they go by He's got everything Bet you're wonderin' why That's no way to cry

So long Cherl You're out on your own He's gone without a doubt It's all over town You know what you got You got one thing You always got yourself

Just don't let your love tear up your mind now Don't you worry, there'll be other auvs now Time to go baby Just walk on by That's no way to cry

STEAL AWAY

By Jim Keller and David Gilman In a diner on the edge of town

Watchin' the rain come down Sittin' waiting for your call Talking 'bout me on the radio I can't go home Adios to old St. Paul

Should've called me three hours

ago We're losin' time I think this waitress knows my

When the morning paper comes They'll be talking about the things I've done Will you come or will you stay Will you steal away

Don't you steal away I need you beside me Don't you steal away I need you right by my side

Mornin' sky and the yellow moon They're almost gone Oh. don't leave me here It was on a night like this Thought I heard your song Did I hear you call rny name Or was I wrong

Don't you steal away I need you beside me Don't you steal away I need you right by my side

Do you wanna dance or fight Do you wanna kiss or bite Well, I don't take no lip I don't want no scene tonight Baby, this is it

Hey-tonight

I don't wanna hurt your face Baby, you don't know your place Do you know what I mean Just don't remember what you said tonight You'll come out real clean Hey-tonight

Tonight you're here for glamour Tonight you're here for show Tonight there's things a-goin' down You don't need to know

Tonight's not just another night You can tell the stakes are high tonight And when they look at me

They're gonna see that things are well in hand

'Cause that's how things will be

Tonight, the slightest nod Could mean your life or just hello There's decisions bein' made tonight

That I don't even know Our future comes and goes tonight On what I say and do I got here on my charms, baby And there's not enough for two

So do you wanna dance or fight Do you wanna kiss or bite I don't take no lip And I don't want no scene tonight Baby, this is it Hey-tonight

ONLY ONE

I can't stand this another day Since we met I've been so desperate Memories with a lasting bite You and me and the other night

You set my heart on fire I'll be your only one You are my heart's desire I'll be your only one Just give me the sign I'll put my love on the line You set my heart on fire I'll be your only one Be your only one

I have got a pocket full of change You have got my mind rearranged I will take you out to Palisades We won't leave till we've seen the whole parade

Then I'm gonna take you home

You set my heart on fire I'll be your only one You are my heart's desire I'll be your only one I'll put my love on the line Just give me the sign

You set my heart on fire I'll be your only one

NOT SAY GOODBYE

You know I never wondered What was on your mind I always knew the thunder Would keep our love in line didn't want to believe her When she said our love was

through I hear the sound of the concertina Playing song of solitude

Oh no, don't leave and not say goodbye Don't leave me here to be swept away by the tide Not say goodbye

Clouds drifting across the horizon Covering the harvest moon Waitin' for my fate's decision Will my love rendezvous I call to you in desperation You're the one for whom I sigh But, the night is full of apprehension The howling wind only hears my

CTY Oh no, don't leave and not say

goodbye Don't leave me here to be swept away by the tide It's not your style to relieve a man

of his pride Oh no, don't leave and not say goodbye

I call to you in desperation You're the one for whom I sigh But, the night is full of apprehension The howling wind only hears my

CIY For all songs © 1981 Tutone Keller Music (BMI)

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Produced by Chuck Plotkin and Tutone-Keller Engineered by Toby Scott Assistant Engineer: Catharina "Mix" Masters

Recorded July-August, 1981 at Clover Recording Studios, Hollywood, CA Tommy Heath: Lead vocals,

guitars, piano Jim Keller: Lead guitar, vocals Jon Lyons: Bass Victor Carberry: Drums Steve LeGassick: Keyboards Sam Clayton: Percussion on "Bernadiah"

John Cowsill: Percussion & harmonies on "867-5309 Jenny" & "Baby It's Alright"

Side Two

Produced and Engineered by Geoff Workman Assistant Engineer: John Weaver Recorded February-April, 1981 at Cherokee Studios, Hollywood,

Tommy Heath: Lead vocals, guitars, piano Jim Keller: Lead guitar, vocals, bass Lonnie Turner: Bass Rick Cutler: Drums

Special Thanks: Terry Powell, Jon and Lorraine Scott, Mike Gusler, Jack and Carol Snyder, Judy Ross, Mark "Thumper" Ransom, Bubba Osborne, Randall, Lonesome Bob and all of you in the great state of Texas Management: Paul Cheslaw For information write:

P.O. Box 635. Malibu, CA 90265 Agency: ICM









LIVELY UP YOURSELF

You're gonna lively up yourself and don't be no drag, You lively up yourself cause reggae is another bag

You lively up yourself and don't say no You're gonna lively up yourself cause I said so.

(Hear what you gonna do)
You rock so you rock so
Like you never did before
You dip so you dip so
Dip thru my deor.
You come so you come so
Oh Yeah
You skank so you skank so
Be alive today.

You're genna lively up yourself and den't say no
You lively up yourself
Big daddy says so
You lively up yourself and don't be no drag
You lively up yourself cause reggae is another bag

What you got that I don't know I'm a trying to wonder why you act so (Hey, do you hear what the man seh!) Lively up your woman in the morning time you'all

Keep a lively up your woman when the evening come and take her take ya.

You rock so you rock so
You dip so you dip so
You skank so you skank so and don't
be no drag
You come so you come so for reggae is
another bag.

Get what you got in that bag
What have you got in the other bag you
got hanging there?
What you say you got?
I don't believe you!



NO WOMAN NO CRY

No woman no cry
No woman no cry
No woman no cry
No woman no cry
Cause I remember when we used to sit
in a government yard in Trenchtown
Observing the hypocrites
Mingle with the good people we meet
Good friends we have,
Oh, good friends we have lost
along the way
In this great future,
you can't forget your past
So dry your tears, I seh

No woman no cry

I seh little darlin

don't shed no tears

No woman no cry Little darlin, don't shed no tears No woman no cry Said I remember when we used to sit in the government yard in Trenchtown And then Georgie would make the fire lights I seh, log would burnin' thru the nights Then we would cook cornmeal porridge of which I'll share with you My feet is my only carriage and so I've got to push on thru. Oh, while I'm gone, Everything's gonna be airight Everything's gonna be alright No woman no cry No woman no cry





THEM BELLY FULL (BUT WE HUNGRY)

Them belly full but we hungry
A hungry mob is a angry mob
A rain a fall but the dirt it tough
A pot a cook but the food no 'nough
You're ponna dance to Jah music, dance,
We're gonna dance to Jah music, dance,
Forget your troubles and dance,
Forget your sickness and dance,
Forget your sickness and dance,
Forget your weakness and dance

Cost of livin' gets so high
Rich and poor they start to cry
Now the weak must get strong
They say oh, what a tribulation
Them belly full but we hungry
A hungry mob is a angry mob
A rain a fall but the dirt it tough
A pot a cook but you no 'nough
We're genna chuck to Jah music,
chuckin'

We're chuckin' to Jah music, we're chuckin' Belly full but them hungry,

Belly full but them hungry, A hungry mob is a angry mob A rain a fall but the dirt it tough A pot a cook but the food no 'nough A hungry mob is a angry mob

REBEL MUSIC (3 O'CLOCK ROADBLOCK)

I, rebel music
I, rebel music
Why can't we roam this open summer
Oh why can't we be what wa want to be
We want to be free
3 o'clock - roadblack, currew
And I've get to threw away
Yes I've get to threw away
My little herb stalk.

I, rebel music
I, rebel music
Take my soul and suss me put
Check my life if I am in deuet
3 o'clock -roadblock
And hey Mr. Cop, ain't get no
(What you say down there)
Ain't got no birth certificate on me now.

I, rebel music
I, rebel music
Take my soul and suss me out
Check my life if i am in doubt.
3 o'clock - roadblack
And hey Mr. Cop, ain't got na
(What you say down there)
Ain't got no birth certificate on me name

SO JAHSEH

So jah sah, shall sit in the sidewalk (No they can t and you know that

ther wen't) So jansen, hart one of my seeds, shall sit in the sidewalk and begyour bread. (No they can't and you know that

they Won't) And verity, verily, I'm raying unto thee
Inite oneself and love Imanity
Cause puss and dogget together
What's wrong with loving one another
Puss and dog they get together
What's wrong with you my brother

Te are the sheep of my pasture Sa varily, thou shall be very well

so jan ten, Ye are the sheep of my pasture So verily, thou shall be very well

And down here in the ghetto And down here we suffer l and l a hang on in there And I an I, I naw leggo f and fahang on in there Andlani, mawleggo For so Jan seh I'm gone to prepare a place That where I am thou shall abide So Jah seh

Fear not for mighty dread Cause I'll be there at your side And down there, down there in the ghetto

And down there, we suffer But I and I hang on in there And I an I, I naw leggo Sojan sen.



HATTY DREAD

Dread, natty dread now Breadlack congo bongo l Natty dreadlock in a babylon A dreadlock congo bongo l Children get your culture and don't stay there and gesture On the battle will be notter And you won't get no supper

Natty stread, natty stread now Natty dreadlack in a babylan Roots natty roots natty

Then I walk up the first street And then I walk up the serond street to

Then I tred on thru third street And then I talk to some dread on

fourth street Nacty dreadlock in a fifth street And then I skip one lense te siath street Pyc got to reach towarth street Watty dreadlock comps bengo I Matty dread, natty dread naw Roots natty congo!

Oh, natty, natty, Natty 21,000 miles away from home, Natty 11,000 miles away from nome, Oh, natty, natty, And that's a long way for natty to be from home, Don't care what the world seh I and I couldn't never go astray just like a bright and sumny day Oh we're gonna have things our way Natty dread, natty dreadleck Dreadlock congo, bongo I Don't care what the world seh Don't care what the world seh I and I gonna have things our way If a egg natty in a the red.



BEND DOWN LOW

Bend down low, let me tell you what

Bend down low, let me tell you what Iknow

Fisherman row, to reep what you sow

Tell you all I know, you've got to let me MOHOS All you've got to do is

Bend down low, let me tell you what Iknow

Bend down low, let me tell you what Iknow

You keep on knockin but you can't

I get to understand you been livin in sin But if you love me woman walk right in I've got a notch for your safety-pin Benddown low.

Krop on knooning but you can't name in l gés ta anderstand you been byin in sin But walls right in woman, sit right down I willikeep on levin you, I will play the clown

Band down low, let my tell you what.

Bend down low, let me tall you what

TALION' BLUES

Yeah oit yealt Cold ground was my bediast night and rook was my pillow tou Cold ground was my bed last public and rock was my pillow too I'm saying taken blues, talken blues They say your feet is just too big for your shoet Talkin black, talkin blues

Your feet is just too big for your thoes

Pve been dawn on the rock for so long I seem to wear a permanent screw I've been down on the rock for so long I seem to wear a permanent screw But I'm gonna stare in the san, let the rays thine in my eyes l'm a gonna take a just a one step more Cause I feel like bombing a church Now that you know that the preacher

So who's gonna stay at home When the freedom lighters are lighting Talkin blues, talkin blues They say your feet is just too big for

Talkin blues, keep on talkin blues They say, you hear what they say, didn't you hear

Cold ground was my bed last night, me marmy pillner too Cold ground was my bed last night, And reck was my pillow soo. Talk in blazz, talkov blues, Licem to wear a permanent percen-

REVOLUTION

Revelation, reveals the truth,

Hevalation It takes a revolution to make a solution Too much confusion, so much

I dun's want to live in the park Cas' thrust no shadows after dark So my triand I wish that you tould see Like a bord in the tree, the presence: must be free

Mever make a politician, grant you a tavaur

They will always want to control you.

forever So if a fire make it burn, and if a blood make it run Rasta there up as top, can't you see, so you can't predict the Rop. We got lightning, thunder, brimstone and lire

Lightning, thunder, brimatone and fire.

Kili, cramp and paralyse all weak at conception Wipe them out of creation Let I'es is I'es in I'es is black in l'es is red in l'es is dread Let right couracts cover the earth like the water cover the sea Lightning, thunder, prinstone and fire Lightning, thunder, brimstone and lire.



DREAD PHOTOGRAPHY: ADRIAN ROOT

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BS 2562

Side one **SWEET LEAF**

Alright now! Won't you listen?

When I first met you cidn't realize I can't forget you or your surprise You introduced me to my mind. And left me wanting you and your kind. Have you, Oh you know it.

My life was empty forever on a down Until you took me, showed me around My life is free now, my life is clear I love you sweet leaf - though you can't hear

Came on now - try it aut.

Straight people don't know what you're about They put you down and shut you out. You gave to me a new belief And soon the world will love you sweet leaf.

AFTER FOREVER

Have you ever thought about your soul can it be saved?

Or perhaps you think that when you're dead you just stay in your grave. Is God just a thought within your head or is

he a part of you?

is Christ just a name that you read in a book when you were at school?

When you think about death do you lose your breath or do you keep your cool? Would you like to see the Pope on the end

of a rope - Do you think he's a fool? Well I have seen the truth. Yes I have seen the light and I've changed my ways.

And I'll be prepared when you're lonely and scared at the end of our days. Could it be you're afraid of what your

friends might say If they knew you believe in God above they should realize before they criticise. That God is the only way to love.

is your mind so small that you have to fall In with the pack wherever they run-Will you still sneer when death is near And say they may as well worship the surIf think it was true it was people like you that crucified Christ.

think it is sad the opinion you had was the only one voiced.

Will you be so sure when your day is near say you don't believe?

You had the chance but you turned it down now you can't retrieve.

Perhaps you'll think before you say that God is dead and gone

Open your eyes, just realize that he is the

The only one who can save you now from all this sin and hate.

Or will you still jeer at all you hear? Yes! - I think it's too late.

EMBRYO

(Instrumental)

CHILDREN OF THE GRAVE

Revolution in their minds a the children start to march

Against the world they have to live in: Oh! the hate that's in their hearts. They're tired of being pushed around and

told just what to do. They'll fight the world until they've won and love comes flowing through

Children of tomorrow live in the tears that fall today

Will the sunrise of tamorraw bring in peace in any way Must the world live in the shadow of

atomic fear Can they win the fight for peace or will

they disappear? So you children of the world listen to what

Say If you want a better place to live in spread

the words today Show the world that love is still alive you must be brave

Or you children of today are children of the grave.

Side two

ORCHID

(Instrumental)

LORD OF THIS WORLD

You're searching for your mind don't know. where to start

Can't find the key to fit the lock on your heart

You think you know but you are never quite sure

Your soul is ill but you will not find a cure. Your world was made for you by someone

above But you choose evil ways instead of love. You made me master of the world where you

PXIST The soul I took from you was not even missed.

Lard of this world

Evil Possessor Lord of this world

He's your confessor now!

You think you're innocent you've nothing to fear

You don't know me, you say, but isn't it clear?

You turn to me in all your worldly greed and pride.

But will you turn to me when it's your turn to die?

SOLITUDE

My name it means nothing

My fortune is less. My future is shrouded in dark wilderness Sunshine is far away, clouds linger on Everything I possessed - now they are gone

O where can I go to and what can I do? Nothing can please me only thoughts are of you

You just laughed when I begged you to stay I've not stopped crying since you went away

The world is a lonely place - you're on your own

Guess I will go home - sit down and moan. Crying and thinking is all that I do Memories I have remind me of you

INTO THE VOID

Rocket engines burning fuel so fast Up into the right sky they blast Through the universe the engines whine Could it be the end of man and time. Back on earth the flame of life burns law Everywhere is misery and woe Pollution kills the air, the land, the sea Man prepares to meet his destiny.

Rocket engines burning fuel so fast Up into the black sky so vast Burning metal through the atmosphere barth remains in worry, hate and fear. With the nateful battles raging on Rockets flying to the glowing sun. Through the empires of eternal void. Freedom from the final suicide.

Freedom lighters sent out to the sun Escape from brainwashed minds and pollution: Leave the earth to all its sin and hate Find another world where freedom waits.

Past the stars in fields of ancient void Through the shields of darkness where they find

Love upon a land a world unknown Where the sons of freedom make their home. Leave the earth to Satan and his slaves Leave them to their future in their graves Make a home where love is there to stay Peace and happiness in every day

Produced by Rodger Bain for Tony Hall Enterprises All tracks published by Tro / Essex Music International, Inc. (ASCAP) Reprinted by permission After Forever, Embryo and Oronid written by tommi, all others by tommi/ Ward/ Butler) Osbourne: Art Direction: Mike Stanford Design: Bloomsbury Group

scope records

AUNT MAUDIES FUN GARDEN

SCOPE 558

DANCE WRITTEN & CALLED BY CLYDE DRIVERE RT.#2 BOX 303 K, SAUGUS, CA.

Opener and Closer

Four ladies chain across, turn a little girl and then
Join hands, circle to the left, go walking round my friend
Girls to the middle, boy's sashay, circle left in the same old way
Girls to the middle, boy's sashay, circle left your on your way
Walk around your corner, see saw your own
Left allemande then promanade
AUNT MAUDIES FUN GARDEN, AUNT MAUDIES FUN GARDEN
She's the talk of the town.

Figure

1 and 3 (2 & 4) get a right and left thru

Turn a little girl you know

Well flutter wheel - turn it - sweep a quarter then

Pass thru - right and left thru with the outside two

Turn on around and dive thru

Square thru five hands you go,

Well it's 4 - 3 - 2 - 1 swing the corner Sue

Left alemande, then promande

AUNT MAUDIES FUN GARDEN, AUNT MAUDIES FUN GARDEN

She's never going to live it down.

Caller's Note:

THERE IS NO MIDDLE BREAK!

I f you would like to tell a little story about Aunt Maudie.

It goes like this. Aunt Maudies Garden was not exactly legal for what she was growing.

One night they had a little fire. All of the neighbors gathered by the garden, all inhaling deeply saying - BURN BABY BURN.







ORIGINAL MOTION PICTURE SCORE

Unused Score for 'La Puntura Velenosa Della Notte'

M. AKERS

ARDUINO MAIURI & AGOSTINO DE LAURENTIIS

nresent

GEORGE EASTMAN LA PUNTURA VELENOSA DELLA DELLA SHEPTEN

LINA ROMAY - IVAN RASSIMOV - EVELYN STEWART

Produced by SALVATORE ARGENTO Directed by SERGIO MARTINO

Story and Screenplay by ERNESTO GASTALDI

EASTMANCOLOR TECHNISCOPE ACTION FILMS



- SIDE A

"OPENING / EYEWITNESS" (5:08)

SIDE B

"TRAPPED" (3:09)
"THE KILLER REVEALED" (3:06)



ROME, A CITY OF OVER TWO MILLION PEOPLE. WHAT SECRETS DOES THE CITY HIDE, IN ITS ALLEYWAYS, DISCOTHEQUES AND BEDROOMS? SECRETS, ARE BEST KEPT UNDER LOCK AND KEY...AND LEFT TO THE DARKNESS OF THE NIGHT!

NOT ALL SECRETS CAN BE KEPT FOREVER: A DEAD SUPER MODEL, A SALESGIRL AND A PHOTOGRAPHER, WILL SOON BE TRAPPED, CUNNINGLY ENSNARED IN A WEB OF MURDER, SADISM AND LUST. THIS TALE WILL SHOCK YOU TO YOUR LIMITS!

DON'T CLOSE YOUR EYES. OR YOU TOO, WILL FEEL ...

"THE VENEMOUS STING OF THE NIGHT!"





produced by STEWART LEVINE
remixed by Louil Silas, Jr.
remix engineer: Taavi Mõte
remixed at Larrabee Sound, Hollywood, CA
management: David Lumian

extended version available on The Untouchables EP, "The Untouchables Dance Party" mca-36016a original version appears on The Untouchables LP, "Wild Child" mca-5634



MCA RECORDS

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PREP

(The PREPPY SONG)

CLUES

- 1. Synonym For IZOD
- 2. Who Said "In Vino Veritas"?
- 3. A Preppy Mom
- 4. Spray For All Shirts
- Socks In Winter
- 6. Prep Sport
- 7. Absolutely To Die (Abbr.)
- 8. Prep Island Resort
- 9. Socks In Summer??
- 10. RCB's Friend
- 11. Proper for Muffy12. Who Said "Tanta Stulitia Mortalum Est."?
- 13. Fabric Preps Hate Most
- 14. 2nd Half Of P.O.B.B.
- 15. Feminine Preppy Sleepwear 16. 1st Half Of P.O.B.B.
- 17. #1 Prep College in Wellesley MA (Coed)
- 18. Most Beloved Of All Totems 19. Prep Word For Drunkenness
- 20. One Of Buffy's Favorite Colors
- Buffy's Other Favorite Color
- 22 B2
- Prep-Mobile
- 24. Prep Catalog

STOCIEL .W.M.B Brooks Brothers Green Pink Wasted Mallard RSDSON Prepped Out ZUET Beyond Belief Double Knit Seneca Mary Auung Never Nantucket .O.T.A Crew Argyles Starch Mummy **HOUA** Chemise LaCoste

THE "PREPPY" CROSSWORD PUZZLE

(left to right, right to left, bottom to top, top to bottom)

С	Н	E	М		S	E	L	Α	С	0	S	T	E	W	Α	N	0	N
Α	W	Α	Ų	D	T	М	G	R	Ε	Ε	Z	E	F	N	T	Α	P	Ε
1	X	T	M	C	Α	T	E	G	K	В	U	Z	N	Y	D	N	С	Ε
G	0	M	M	Α	R	Y	Q	Υ	Р	R	M	Z	L	Н		T	Z	G
E	Т	Y	Υ	G	С	T	S	L	J	0	F	_	Q	X	Ε	U	L	Υ
T	U	S	٧	Ε	Η	С	G	Ε	R	0	X	S	E	Ν	E	С	Α	Н
Р	K	Н	Р	D	Α		W	S	T	K	N		P	L	R	K	0	S
R	С	0	N	K	M	Α	D	R	Α	S	T	0	W	E	В	E	С	T
E	E	R	Ε	٧	0	D	U	C	K	В		T	F	Α	D	T	Η	Е
Р	Н	T	0	0	L	_	L	E	D	R	S	Е	X	Z	В	G	R	1
Р	С	S	J	G	L	S	В	Ε	Y	0	N	D	В	E	L	_	Ε	F
Y	Α	L	E	H	Y	С	R	Ε	W	T	U	D	F	٧		В		F
F	D	T	Α	L	В	0	T	S	Z	Η	J	Y		Е	Z	Μ	Е	С
F	L	Α	Ν	Z	K	С	U	Q	D	Ε	Е	0	Q	R	0	W	Z	0
U		N	R	E		R	R	E	Р	R	E	Р	Р	Ε	D	0	U	T
В	Α	В	S	0	N	R	Е	Р	U	S	W	D	Е	T	S	Α	W	U

1. waggedam

Raymond's dog is named Lord Kensington.

Written by R. Orfan (BMI) © 1981 Ray Orfan Music (BMI) Produced by Gary Jensen and Raymond Charles Brown III for **Upscale Records & Tapes** USR 1001 A

25. Quest on Spring Breaks 26. Public Display of Affection

(Abbr.) 27. Prep Teddy Brand

28. Ivy League University

What Daddy Is Asked For Most Often

- 30. Bif's Friend
- 31. Prep Fabric
- 32. Prep Sport
- 33. RCB's Advice
- 34. Familiar For Yale
- 35. Prep Expression For Drop Dead
- 36. Estimated Cloud Time (Abbr.)
- 37. Popular Boston Suburb
- 38. A Prep Wedding No No 39. A Person Who Actually Does
- Schoolwork 40. Vermont Prep Ski Resort
- 41. Boy's Preparatory School In California
- 42. Prep Nickname For Mary
- 43. Name For Preppy Bear
- 44. Prep Slang For Good
- 45. Prep Alternative To Club Soda
- 46. Prep Alternative To A Cobbler

Tape

Perrier Super Teddy MOIIY Cate Stowe 1001 Disco Dover E.C.T. Eat My Shorts 113 Get Preppy **Tennis** Madras Butty A Check Yale Steiff P.D.A.





RUN'S HOUSE

SIDETWO

BEATS TO THE RHYME

EXECUTIVE PRODUCER: RUSSELL SIMMONS
PRODUCED AND MIXED BY RUN-DMC AND DAVY D FOR
DEE-JAY-RUN PRODUCTIONS
"RUN'S HOUSE" ENGINEERED BY ROEY SHAMIR
"BEATS TO THE RHYME" ENGINEERED BY STEVE ETT
MASTERING BY HOWIE WEINBERG AT MASTERDISK

DESIGN: MARLENE COHEN AND GAILE VAZBYS
PHOTOGRAPHY: ROBERT LEWIS

FROM THE LP
"TOUGHER THAN LEATHER"



** THE PRICE LE RECORDS, INC. THE BROADWAY MY DV 10000... WE HIGH IS RESERVED. HUNGTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS. PRO-5209.



The Atlantic Group







LM 2768 (RRRM-4639)



SIDE 1 RED SEAL

Marquina ESPAÑA CAÑI Simon THE PEANUT VENDOR Gould CALYPSO SOUVENIR Barroso BRAZIL

Barroso BRAZIL

Freire AY AY AY

Arrangements by Morton Gould)

MORTON GOULD

and his Orchestra

MONO DYNAGROVE

**REGISTRADA(S) ** RADIO CORPORATION OF AMERICA MARCA (S) REGISTRADA(S) ** RADIO CORPORATION OF AMERICA MARCA (S) REGISTRADA (S) ** RADIO CORPORATION OF AMERICA MARCA (S) RADIO CORPORATION OF AMERICA MARCA (S) REGISTRADA (S) ** RADIO CORPORATION OF AMERICA MARCA (S) RADIO CORPORATION O



BUSTA RHYMES, CHINGY, FAT JOE and NICK CANNON

"Shorty (Put It On The Floor)"

- 1. Album Version
- 2. Instrumental

From the Motion Picture and Soundtrack "Love Don't Cost a Thing"

Written by Justin Smith/Trevor Smith/Howard Bailey/Joseph Cartagena and Nick Cannon Produced by Just Blaze for F.O.B. Entertainment, N.Q.C. Management and Roc The World Recorded and Mixed by Ryan West for N.Q.C. Management, LLC Busta Rhymes appears courtesy of J Records Chingy appears courtesy of EMI-Capitol Records Fat Joe appears courtesy of Atlantic Recording Corp.

Nick Cannon appears courtesy of Jive Records

BUSTA RHYMES, CHINGY, FAT JOE and NICK CANNON



"Shorty (Put It On The Floor)"

- 1. Mix Show Edit
- 2. Radio Version

From the Motion Picture and Soundtrack "Love Don't Cost a Thing"

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HollywoodRecords.com

HOLLYWOOD RECORDS

happy medium

side one



happy medium 3:08 kites 1:29 eye to eye 1:59 *denotes jazz 2:51 7 oneida stomp 1:07 valpolicella 2:29

dichotomy 1:44 cheveu du chien :48

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happy medium

the scientist who dreamed of the benzene ring 1:42

:20 over gazatskis :40

play it by ear 1:43 baroque again 3:04 sunday best 2:18 side two a #10 to go :45 recess 2:23 Iullabye for amy beth 2:12 REM 1.08

> john I. eisenberg and jeffrey b. young all selections binney music/ASCAP all rights reserved.



THE WANDERER AZUMA

The Gate 3:12 The Man Who is Watching the Air 4:50 Ancient Bells 3:41 Angel in the Distance 3:52 Inside the House 2:50 Flying Angels 2:18 Two Gallantly Men 3:35

Private Music_®

2037-1-PA

SIDE A



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THE WANDERER AZUMA

The Wanderer 3:49 Fairy Doll 3:27 Richly Colored Art Panel 3:42 Brave Man 5:08 The Temple Landscape 3:12 Room on the Hill 2:37

Private Music 2037-1-P 2037-1-PB SIDE B



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DISNEY'S MERRY CHRISTMAS CAROLS

® Walt Disney Productions

2514



Side One

1. THE CHIPMUNK SONG
(R. Bagdasarian).
2. I WISH IT COULD BE CHRISTMAS ALL YEAR LONG

2. I WISH IT COULD BE CHRISTMAS ALL YEAR LONG
(P. Baron)

3. SLEIGH RIDE

(L. Anderson & M. Parish)

4. AWAY IN A MANGER

5. HERE WE COME A-CAROLING

6. THE FIRST NOEL

Produced by Jymn Magon

P 1980 Buena Vista Distribution Co., Inc.



DISNEY'S MERRY CHRISTMAS CAROLS

2514



© Walt Disney Productions

Side Two

1. HERE COMES SANTA CLAUŚ
(G. Autry & O. Haldeman)
2. JOY TO THE WORLD
3. SILVER BELLS
(J. Livingston & R. Evans)
4. THE TWELVE DAYS OF CHRISTMAS
5. HAVE YOURSELF A MERRY LITTLE CHRISTMAS
(H. Martin & R. Blane)

Produced by Jymn Magon

1980 Buena Vista Distribution Co., Inc.

THE BUTTERFIELD BLUES BAND

SIDE ONE EKS-75013-A STEREO



SOMETIMES I JUST FEEL LIKE SMILIN'

- 1. PLAY ON 3:44
- 2 1000 WAYS 4:49
- 3. PRETTY WOMAN 3:51

3. PRETTY WOMAN 3:51

4. LITTLE PIECE OF DYING 3:29

5. SONG FOR LEE 3:42

Produced by PAUL A. ROTHCHILD

Produced by PAUL A. ROTHCHILD

Office New York

Cital New York

15 Columbus Circle, New York

15 Columbus Circ

THE BUTTERFIELD BLUES BAND

SIDE TWO EKS-75013-B STEREO



SOMETIMES I JUST FEEL LIKE SMILIN'

- 1. TRAINMAN 6:01
- 2. NIGHT CHILD 4:32

3. DROWNED IN MY UWN
4. BLIND LEADING THE BLIND 3:59

Produced by PAUL A. ROTHCHILD

10023

ROULETA

GOLDEN GOODIES - VOL. 16

PAUL EVANS - THE RAYS - THE TEMPOS
THE ECHOES - JACK SCOTT - ROSEMARY JUNE

R-25241 (RLP-362-A)



331/3 RPM

MADE IN U.S.A. BY ROULETTE RECORDS, INC.

ROULETTE

GOLDEN GOODIES - VOL. 16

THE SPARKLETONES - JACK SCOTT - THE CRYSTALS
ROSEMARY JUNE - GLORIA MANN
NEIL SEDAKA & THE TOKENS

R-25241 (RLP-362-B)



331/3 RPM

1. BOYS DO CRY - The Sparkletones 1:47 (Bennett-Arthur) (Rogelle Music Co.-BMI)

2. MY TRUE LOVE - Jack Scott 2:45 (J. Scott) (Starfire Music Corp. & Peer Intl Corp.-BMI)

3. UPTOWN - The Crystals 2:18 (Mann-Weill) (Columbia-Screen Gems-BMI)

4. I'LL ALWAYS BE IN LOVE WITH YOU - Rosemary June 2:43 (Stept-Ruby-Green) (Shapiro Bernstein & Co.-ASCAP)

5. TEENAGE PRAYER - Cloria Mann 2:27 (Reichner-Lowe)

(La Salle Music Publ., Inc.-ASCAP)

6. I LOVE MY BABY - Neil Sedaka & The Tokens 1:48 (Sedaka-Greenfield) (Selma Music Corp. & Suffalk Music Corp.-BMI)

MADE IN U.S.A. BY ROULETTE RECORDS, INC.



RCRS-4.30
THE ORIO OY HAR THE ORIGINAL RECORDINGS BY GLENN MILLER AND HIS ORCHESTRA

1-SUNRISE SERENADE (Carle)

CAS 829(e)



SIDE

2-MY REVERIE (Lyrics and arrangement by Clinton)
(Arr. based on Debussy's melody "Reverie")
3-PAGAN LOVE SONG (Freed-Brown) 4-TO YOU (Dorsey-Shapiro-Davis)
5-AND THE ANGELS SING (Mercer-Elman)

> Glenn Miller and his Orchestra 2, 4, 5. Ray Eberle, Vocal

STEREO

Electronically Reprocessed



RCRS-4321

1-ELMER'S TUNE (Albrecht-Gallop-Jurgens)

CAS 829(e)



2-CIRIBIRIBIN (James-Lawrence-Pestalozza) 3-RUNNIN' WILD (Grey-Wood-Gibbs) 4-BLUE EVENING (Jenkins-Bishop)
5-MELANCHOLY LULLABY (Heyman-Carter)

> Glenn Miller and his Orchestra 1. Ray Eberle and The Modernaires Vocal 2, 4, 5. Ray Eberle, Vocal

STEREU

SIDE

MOONTAN

GOLDEN EARRING

MCARECORDS

MCA-2352 MCA 396



Side 1

1. RADAR LOVE (6:24) (G. Kooymans-B. Hay)

2. CANDY'S GOING BAD (6:12) (G. Kooymans-B. Hay)

3. VANILLA QUEEN (9:20) (G. Kooymans-B. Hay)

ALL SELECTIONS PUBLISHED BY LARRY SHAYNE MUSIC, INC. - ASCAP PRODUCED & ARRANGED BY GOLDEN EARRING EXECUTIVE PRODUCER: FRED HAAYEN

RECORDED IN HOLLAND

THE CORDS WE (IF) BY MOA RECOIDS INC., INI UNIVERSAL PLAZA, UNIVERSAL

MOONTAN

GOLDEN EARRING

MCA RECORDS

MCA-2352 /

Side 2

1. BIG TREE, BLUE SEA (8:13) (G. Kooymans-B. Hay)

2. ARE YOU RECEIVING ME (9:32) (G. Kooymans-B. Hay-J. Fenton)

ALL SELECTIONS PUBLISHED BY LARRY SHAYNE MUSIC, INC. - ASCAP PRODUCED & ARRANGED BY GOLDEN EARRING **EXECUTIVE PRODUCER: FRED HAAYEN** RECORDED IN HOLLAND 1973 TRACK RECORDS LTD.

Charter RECHARD WE THE BY MEA RECORDS INC. 100 UNIVERSAL W. NTA UNIVERSAL OF THE CHARDS INC.

sneylon,

WALT DISNEY'S SNOW WHITE AND THE SEVEN DWARFS SNOW WHITE, Adriana Caselott

SNOW WHITE, Adriana Caselotti
PRINCE, Harry Stockwell
AND THE DWARF CHORUS

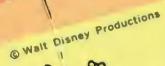
DQ-1201

Side I

- 1. OVERTURE
 I'M WISHING Snow White
 ONE SONG Prince
- 2. WITH A SMILE AND A SONG Snow White
- 3. WHISTLE WHILE YOU WORK Snow White HEIGH HO Dwarf Chorus

All the Songs from the Original Motion Picture Sound Track

Paul J. Smith & Leigh Harline
Music Composed by
L. Morey & F. Churchill





SIEU WALT DISNEY'S

SNOW WHITE
AND THE SEVEN DWARFS
SNOW WHITE, Adriana Caselotti
PRINCE, Harry Stockwell
AND THE DWARF CHORUS

Walt Disney Productions

DQ-1201

Side II



- 1. BLUDDLE-UDDLE-UM-DUM (The Washing Song) Dwarf Chorus
- 2. A SILLY SONG Dwarf Chorus
- 3. SOME DAY MY PRINCE WILL COME Snow White
- 4. FINALE

All the Songs from the Original Motion Picture Sound Track

Orchestra Conducted by Paul J. Smith & Leigh Harline Music Composed by L. Morey & F. Churchill







Albedo 0.39 Vangelis



Side A Stereo AFL1-5136-A

1 Pulstar 5:44

2 Freefall 2:16

3 Mare Tranquilliatis 1:47

4 Main Sequence 8:12

5 Sword of Orion 1:55

(Vangelis)

TM(s) & RCATOUT - MADE IN U.S.A.



Albedo 0.39 Vangelis



- 1 Alpha 5:44
- 2 Nucleagenesis 12:06
- 3 Albedo 0.39 4:25

(Vangelis)

Side B Stereo AFL1-5136-B

TM(s) @ RCA CORP MADE IN U.S.A.

COLUMBIA

EYDIE GORME THE LOOK OF LOVE



CS 9652



SIDE 1 XSM 136228



- 1. THE LOOK OF LOVE -H. David B. Bacharach-(From Charles K. Feldman's "Casino Royale"-A Columbia Pictures Release)
- 2. LIFE IS BUT A MOMENT (Canta Ragazzina) -L. Kusik - E. Snyder - Prog - I. Pattacini-

3. WHAT MAKES ME LOVE HIM? -J. Bodduction
- S. Harnick- (From the Musical Production
"The Apple Tree")

4. CRAZY -W. Nelson5. MAKE THE WORLD GO AWAY
-H. Cochran
6. COLUMB STEREO

BRINTED IN U.S.P.

COLUMB STEREO

BRINTED IN U.S.P.

COLUMB STEREO

BRINTED IN U.S.P. STEREO "36" S.A. WARCAS REG. PRINTED IN U.S.A.

COLUMBIA

EYDIE GORME THE LOOK OF LOVE



CS 9652



XSM 136229



- 1. I WALK THE LINE -J. R. Cash-
- 2. I REALLY DON'T WANT TO KNOW
 - -H. Barnes D. Robertson-
 - 3. YOU DON'T KNOW ME -C. Walker E. Arnold-
 - 4. AS LONG AS HE NEEDS ME -L. Bart-

4. AS LONG AS INANCE -O. Hammerstein II

- R. Rodgers- (From the Musical Production "The King And I")

SOLUMBIA STEREO "360 SOUND STEREO " STEREO "360 UNBIA" MARCAS REG. PRINTED IN U.S.A.

SOMERSET

THE WONDROUS WORLD OF

(SF-7600-A)

LONG PLAY 3313 RPM

PARTY SING-ALONG

- 1. WHIFFENPOOF SONG
- 2. IDA, SWEET AS APPLE CIDER
- 3. SHINE ON HARVEST MOON
- 4. CUDDLE UP A LITTLE CLOSER
- 5. SWEET ADELINE
- 6. ROW, ROW, ROW YOUR BOAT
- 7. I'VE BEEN WORKIN' ON THE RAILROAD

MANUFACTURED BY MILLER INTERNATIONAL COMPANY.

SOMERSET

(SF-7600-B)



LONG PLAY 331/3 RPM

PARTY SING-ALONG

- THERE'S A TAVERN IN THE TOWN
- 2. SWEET HEART OF SIGMA CHI
- 3. SCHNITZELBANK
- 4. ALOUETTE
- 5. THAT'S WHERE MY MONEY GOES-MAN ON THE FLYING TRAPEZE-ALMA MATER
- 6. AROUND HER NECK SHE WEARS A YELLOW RIBBON-WEB FOOTED FRIENDS

SF-1U4#2B

SF-1U4#2B

WALLER INTERNATIONAL COMPANY.



LSP-4207 (XPRS-5664)

Rhymes & Reasons

John Denver

- 1 The Love of the Common People (Hurley-Wilkins)
- 2 Catch Another Butterfly (Williams)



- 3 Daydream (Denver)
- 4 The Ballad of Spiro Agnew (Paxton)
- 5 Circus (Denver-Johnson)
- 6 When I'm Sixty-Four (Lennon-McCartney)
- 7 The Ballad of Richard Nixon
- 8 Rhymes & Reasons (Denver)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORPORATION—MADE IN U.S.A.



Rhymes & Reasons

John Denver

1 Yellow Cat (Fromholz)

Victor

- 2 Leaving, on a Jet Plane (Denver)
- 3 (You Dun Stomped) My Heart (Williams)
- 4 My Old Man (Walker)
- 5 | Wish | Knew How | t Would Feel to Be Free (Taylor-Dallas)
- 6 Today Is the First Day of the Rest of My Life (Sugacity)
 (P. & V. Garvey)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORPORATION—MADE IN U.S.A.

TITLE: Modern SUBJECT: Records STEREO SIDE ARTIST & HEADING: SANDY STEWART CAT DANCER CONTENTS: 1. CAT DANCERS (4:50) Words by Sandy Stewart, music by Sandy Stewart and Beau Hill 2. GET MY WAY (4:06) Sandy Stewart 3. THINK OF ME (4:28) Sandy Stewart 4. LIVING END (3:50) Words by Sandy Stewart, music by Beau Hill 5. SADDEST VICTORY (4:10) Sandy Stewart P 1983 Modern Records ST-MR-835313-SP PRODUCER:

TITLE: THE THE PRESENCE OF THE PROPERTY OF THE PROPER Modern SUBJECT: Records STEREO ARTIST & HEADING: SIDE SANDY STEWART CAT DANCER CONTENTS: 1. NOT LIKE THE OTHERS (4:22) Sandy Stewart 2. I PRETEND (3:42) Sandy Stewart 3. MIND OVER MATTER (4:04) Sandy Stewart 4. LEAVE IT ALL BEHIND (4:44) Words by Amanda Blue & Lyn Robinson, music by Sandy Stewart & David Monday P 1983 Modern Records ST-MR-835314-SP PRODUCER:

ISLAND 90581-1

E ONE

ERE THE ST S HAVE NO NAME* (5:37) IAVEN'T FOU VHAT I'M LOOKING FOR (4.37)

HOUT YOU* (4:56) 3. WITH OF

BLUE SKY* (4:32) 4. BULLET

5. RUNNIN STAND STILL (4:18)

ALL SO REFELLER PLAZA N. T. STILL 8-0295

ALL SO PUBLISHED BY PELL MUSIC/U2 (ASCAP)
PRODUCED BY PUBLISHED BY PELL MUSIC/U2 (ASCAP)
PRODUCED BY PUBLISHED BY PELL MUSIC/U2 (ASCAP)
PRODUCED BY PELL MUSIC/U2 (ASCAP



RECORDS

51 POLKA FAVORITES

SIDE ONE



MDS-1044-A STEREO

- 1. MEDLEY #1-POLKAS
- 2. MEDLEY #2-POLKAS
- 3. MEDLEY #3-OBEREKS
- 4. MEDLEY #4-POLKAS
- 5. MEDLEY #5-WALTZES
- 6 MEDLEY #6-POLKAS

RECORDS

51 POLKA FAVORITES

SIDE TWO



MDS-1044-B STEREO

- 1. MEDLEY # 1—POLKAS
- 2. MEDLEY #2-POLKAS
- 3. MEDLEY #3-CZARDAS & OBEREKS
- 4. MEDLEY #4-POLKAS
- 5. MEDLEY #5—OBEREKS
- 6. MEDLEY #6-POLKAS

THE ORIGINAL SOUNDTRACK ALBUM FROM THE PARAMOUNT MOTION PICTURE VARIOUS

RECORD ONE LIVE RECORDINGS



SIDE ONE

SP 6500
STEREO

Introduction of Alan Freed

1. HOT WAX THEME (Big Beat Band) -K. Vance-I. Newborn-P. Griffin2:17
2. ROCK AND ROLL IS HERE TO STAY (Prof. LaPlano and The Planotones) -D. White- 4:13
3. MISTER LEE (Delights) -H. Dixon-H. Gathers-L. WebbE.R. Pought-J. Pought-2:37
4. MAYBE (Delights) -R. Barrett- 3:30
5. HEY LITTLE GIRL (Clark Otis) -O. Blackwell-B. Stevenson2:49
6. REELIN' AND ROCKIN' (Chuck Berry) -C. Berry- 2:55
7. ROLL OVER BEETHOVEN (Chuck Berry)
-C. Berry- 1:59
PRODUCED BY KENNY VANCE. In Association with Paramount Pictures and Art Linson Productions
(P) 1978 A&M
Records, Inc.

Records, Inc.



THE ORIGINAL SOUNDTRACK ALBUM FROM THE PARAMOUNT MOTION PICTURE "AMERICAN HOT WAX" VARIOUS

RECORD ONE LIVE RECORDINGS



1. WHY DO FOOLS FALL IN LOVE (The Chesterfields) -F. Lymon-M. Levy- 2:40

2. THAT IS ROCK AND ROLL (The Chesterfields) -J. Leiber-M. Stoller- 3:50

3. I PUT A SPELL ON YOU (Screamin 'Jay Hawkins) -J. Hawkins-

4. MISTER BLUE (Timmy & The Tulips) -D. Blackwell-

5. WHOLE LOTTA SHAKIN' GOIN' ON (Jerry Lee Lewis) -D. Williams-S. David- 3:02

6. GREAT BALLS OF FIRE (Jerry Lee Lewis)

wkinsellrry
ewis)

AECORDS OF CAN -J. Hammer-O. Blackwell- 2:00 PRODUCED BY KENNY VANCE. In Association with Paramount Pictures and Art Linson Productions

1978 A&M Records, Inc.



THE ORIGINAL SOUNDTRACK ALBUM FROM THE PARAMOUNT MOTION PICTURE "AMERICAN HOT WAX" VARIOUS

RECORD TWO



SP 6500

MONO

1. SWEET LITTLE SIXTEEN (Chuck Berry) - C. Berry- 3:00
2. THAT'S WHY (I LOVE YOU SO) (Jackie Wilson) - B. Gordy, Jr.T. Carlo- 2:03
3. SINCERELY (The Moonglows) - A. Freed-H. Fuqua- 3:09
4. THERE GOES MY BABY (The Drifters) - B. NelsonL. Patterson-G. Treadwell- 2:07
5. HUSHABYE (The Mystics) - D. Pomus-M. Shuman2:31
6. RAVE ON (Buddy Holly) - S. West-B. TilghmanN. Petty- 1:47
7. STAY (Maurice Williams & The Zodiacs)
-M. Williams - 1:37
These original monaural recordings are compatible with present day phonographiequipment.
PRODUCED BY KENNY VANCE. In
Association with Paramount Pictures and Art Linson Productions
Associate Producer: Joe Ferla
(P) 1978 APM Records, Inc.

THE ORIGINAL SOUNDTRACK ALBUM FROM THE PARAMOUNT MOTION PICTURE "AMERICAN HOT WAX" VARIOUS

RECORD TWO



SP 6500

MONO

(SP-16003)

1. TUTTI FRUTTI (Little Richard) -D. LaBostrie-R. Penniman- 2:22
2. ZOOM (The Cadillacs) -E. Navarro- 2:21
3. LITTLE STAR (The Elegants) -A. Venosa-V. Picone- 2:38
4. WHEN YOU DANCE (The Turbans) -A. Jones- 2:55
5. SPLISH SPLASH (Bobby Darin) -B. Darin-J. Murray- 2:10
6. SEA CRUISE (Frankie Ford) -F. Ford- 2:41
7. GOODNIGHT IT'S TIME TO GO (The Spaniels)
-J. Hudson-C. Carter- 2:44
These original monaural recordings are compatible with present day phonograph equipment.
PRODUCED BY KENNY VANCE. In
Association with Paramount Pictures
and Art Linson Productions
Associate Producer: Joe Ferla
P 1978 A&M
Records, Inc.

P 1978 A&M
Records, Inc.



Side Stereo

LSC 2762 (PRRS-4989)



Amahl and the Night Visitors

Red Seal

Part 1

Martha King, Sop.; Kurt Yaghjian, Boy Sop. John McCollum, Ten.; Willis Patterson, Bass Richard Cross, Bass-bar.

Orchestra conducted by Herbert Grossman

TMK(s) * REGISTERED • MARCA(s) REGISTRADA(s) RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

Side 2 Stereo

LSC 2762 (PRRS-4990)



Amahl and the Night Visitors

Red Seal

Concluded

Martha King, Sop.; Kurt Yaghjian, Boy Sop.

Richard Cross, Bass-bar.;

Willis Patterson, Bass

John McCollum, Ten.; Julian Patrick, Bar.

Orchestra and Chorus conducted by Herbert Grossman

TMK(s) REGISTERED • MARCA(s) REGISTRADA(s)
RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

Steven Schoenberg Three Days in May

Produced by Steven Schoenberg and David Sokol

Side (One
--------	-----



Keynote 4:18

2 Eclipse 6:12

3 Breakfast at Sunrise 3:09

4 One-Thirty 4:02

5 Lullaby 2:35

20:16

Stereo QBR 1002

Quabbin



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Steven Schoenberg Three Days in May

Produced by Steven Schoenberg and David Sokol

	Side Two		Stereo QBR 1002
1	Kyrie	4:00	Quabbin
2	Summer Solstice	6:33	
3	Recurring Dream	6:15	© ® 1984 Quabbin Records All Selections © 1984 EMME Music ASCAP
4	Final Reflections	3:48	







LED ZEPPELIN HOUSES OF THE HOLY



ONE

(P) 1973 ATLANTIC

- 1. THE SONG REMAINS THE SAME (5:24) Page - Plant
- THE RAIN SONG (7:32) Page - Plant
- 3. OVER THE HILLS AND FAR AWAY (4:42) Page - Plant
- 4. THE CRUNGE (3:10)
 Bonham Jones Page Plant

 (ST A 732783 SP)

 (ST A 732783 SP)

 AWARNER COMMUNICATIONS COMMUNI





5D 19130

LED ZEPPELIN HOUSES OF THE HOLY

STEREO



TWO

- 1. DANCING DAYS (3:40) Page - Plant
- 2. D'YER MAK'ER (4:19) Bonham - Jones - Page - Plant
- 3. NO QUARTER (6:57) Jones - Page - Plant
- Jones Page Plant

 4. THE OCEAN (4:28)

 Bonham Jones Page Plant

 (ST A 732784 SP)

 (ST A 732784 SP)

 AWARNER COMMUNICATIONS COMPANY

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 AWARNER COMMUNICAT

P 1973 ATLANTIC



IF YOU LEAVE ME, CAN I COME TOO?
MENTAL AS ANYTHING

1. IF YOU LEAVE ME, CANICOM
COOK (2:30) (Plaza) 3. TOO
HIT (3:10) (O'Doherty)
Mombassa, Plaz
7. CHEMICA

P. COOK (2:30) (Plaza) 3. TOO
HIT (3:10) (O'Doherty)
Mombassa, Plaz
7. CHEMICA





A & M RECORDS INC.

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P 1982 A&M Records, Inc.





IF YOU LEAVE ME, CAN I COME TOO?
MENTAL AS ANYTHING

STEREO
AMLH 64921-2
SP 4921-5

AMLH 64921-2
SP 4921-6

SPEACE LAMP (3)(2) (Reg Mombassa) 3. SAD POETRY (2.50) (Smith)
4. BERSERK WARRIORS (3.45) (O'Dohe ty) 5. PSYCHEDELIC
PEACE LAMP (3)(2) (Reg Mombassa) 6. CATALINAS REWARD
(3:11) (Plaza) 7. HOLIDAY IN AUCKLAND (1.53) (Mombassa)
Plaza) Syray Music. Administered in the U.S. by Irving Music. Inc.
Produced. Engineered and Remixed by Bruce Brown and Russell
Dunlop For Regular Records Australia
* Produced by Elvis Costello * Produced by Elvis Costello

® 1982 A&M Records, Inc.





SIDE 1

(4)

LICORICE STICK REMEDY
FOR THE BLUES (2:23-AS)

2. MISSISSIPPI (Why You Bayou) (2:04-AS)
BRIDGE OVER TROUBLED WATER (2:35-BMI)

5. SOMEWHERE (2:27-AS)
6. SULPHUR AND MOLASSES (2:15-BMI)
PRODUCED & ARRANGED BY CHARLES BUD DANT

"DR. FOUNTAIN'S
MAGICAL LICORICE STICK
REMEDY FOR THE BLUES"
PETE FOUNTAIN

(C)

SIDE 2

EVERYTHING IS BEAUTIFUL (3:04-BMI)

2. I'M IN LOVE WITH NEW ORLEANS (4:05-AS)

3. APPLAUSE From The Musical "Applause" (2:01-AS)

4. PASSPORT TO THE FUTURE (3:01-AS)

5. HEY MR. SUN (2:14-BMI)

PRODUCED & ARRANGED BY CHARLES BUD DANT

COLUMBIA

ANDY WILLIAMS' **GREATEST HITS**

KCS 9979



1. BORN FREE

D. Black-J. Barry

2. DAYS OF WINE AND ROSES

J. Mercer-H. Mancini

3. MOON RIVER

J. Mercer-H. Mancini

4. DEAR HEART

J. Livingston-R. Evans-H. Mancini

5. THE HAWAIIAN WEDDING SONG

A. Hoffman-D. Manning-C. E. King

6. MORE

R. Ortolani-N. Oliviero-N. Newell

STEREO MARCAS REG. PRINTED IN U.S.A.

SIDE



XSM 151857

COLUMBIA

Phyllis Uccello 30 Stoneybrook Dr. #B -5 Glastonbury, CT 06033



ANDY WILLIAMS' GREATEST HITS

KCS 9979



- 1. ALMOST THERE
- J. Keller-G. Shayne
 - 2. CHARADE
- J. Mercer-H. Mancini
 - 3. HAPPY HEART
 - J. Rae-J. Last
- CAN'T GET USED TO LOSING YOU
 - D. Pomus-M. Schuman
 - 5. MAY EACH DAY
 - M. Green-G. Wyle

STEREO MARCAS REG. PRINTED IN U.S.A.

SIDE 2



151858

DENSELL A MINOR wend -- POLDNAISE IN A MINOR Landows LIM Band 2-BOURREE D'AUVERGNE SIDE 1186 Non-Breakable Bend 3 - CAGLIARDA Band Wanda Initial Wanda Initial Wanda Landowska

Wanda Landowska

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Landowska

Wanda Lando Cale



DANA POLKA SERIES

BALLROOM POLKAS

RAY HENRY AND HIS ORCHESTRA

D598-4 (1283-A)



3314 RPM

BALLROOM POLKA
(R. Henry) Dana Publ. Co. BMI
STARLIGHT OBEREK
(R. Henry) Dana Publ. Co. BMI
TEDDY AND EDDY - POLKA
(R. Henry) Dana Publ. Co. BMI
BLUE WALTZ
(W. Dena) Dana Publ. Co. BMI
SLAPHAPPY POLKA
(R. Henry) Dana Publ. Co. BMI
ACE OF SPADES - POLKA
(R. Henry) Dana Publ. Co. BMI

FIESTA RECORD COMPANY, INC. N.Y. N.Y.

DANA POLKA SERIES

BALLROOM POLKAS RAY HENRY AND HIS ORCHESTRA Vocal: Eddie Skinger

D598-4 (1283-B)



331/3 RPM

COUNTY FAIR POLKA

(R. Henry) Dana Publ. Co. BMI
LOVENEST - OBEREK

(R. Henry) Dana Publ. Co. BMI
TALL MAN - POLKA

(R. Henry) Dana Publ. Co. BMI
BONES - POLKA

(R. Gruham-J. Bulfa-W. Dana)

Dana Publ. Co. BMI
AT THE WELL - OBEREK

(R. Henry) Dana Publ. Co. BMI
LAKE SIDE - POLKA

(R. Henry) Dana Publ. Co. BMI
FIESTA NECORD COMPANY INC. N.Y., N.Y.

DANA POLKA SERIES

BALLROOM POLKAS
RAY HENRY AND HIS ORCHESTRA

D598-4 (1297-A)



331/4 RPM

TWIST POLKA

(R. Hunry) Dana Publ. Co. BMI

ORCHID WALTZ

(W. Dana) Dana Publ. Co. BMI

DREAM GIRL OBEREK

(W. Dana) Dana Publ. Co. BMI

HOP-TOP-JUMP POLKA

(W. Dana) Dana Publ. Co. BMI

POLISH HEART - KUJAWIAK OBEREK

(W. Dana) Dana Publ. Co. BMI

TOUCH AND GO -- POLKA

(R. Henry) Dana Publ. Co. BMI

FIESTA RECORD COMPANY, INC. N.Y. N.T.

DANA FOLKA SERIES

BALLROOM POLKAS RAY HENRY AND HIS ORCHESTRA

D598-4 (1297-B)



331/3 RPM

MY BUDDY - POLKA

(R. Henry) Dana Publ. Co. AMI

TONY THE BACHELOR - POLKA

(R. Henry) Dana Publ. Co. BMI

SETTING SUN - POLKA

(R. Henry) Dana Publ. Co. BMI

APPLE TREE - OBEREK

(R. Henry) Dana Publ. Co. BMI

RIDING HIGH - POLKA

(R. Henry) Dana Publ. Co. BMI

GOODNIGHT WY LOVE - POLKA

(R. Henry) Dana Publ. Co. BMI

FIESTA RECORD COMPANY, INC. N.Y. MIN

SY CIURED TO THE STATE OF THE S NEW TORTCIA **DLP 1208-A** Vocal & Instrumental MICROGROS RAY HENRY LONG & His Orchestra 1. DOMINO POLKA 2. RAIN, RAIN POLKA CANDY POLKA HIGHWAY PATROL-POLKA PLAYING UNITY POLKA 6. STAMP YOUR FEET-POLKA ALLRIGHTS RESERVED CONVAIGHTEDI

COMPAN, **DLP 1208-B** Instrumental RAY HENRY MICROGROSY & His Orchestra 1. ZIG ZAG POLKA 2. TIME OF YOUR LIFE-POLKA GOLD APPLE-POLKA PLEASANT DREAMS-POLKA PLAYING SHUT OUT-POLKA **RED SHOES-POLKA** ALLRIGHTS RESERVED COPIRIEMIED

CROWN

PLAYING 33%

LET'S HAVE A HOOTENANNY-VOL. 2

Scottsville Squirrel Barkers, Phil Campos and Paul Hansen, The Hootenairs, Paul Sykes, The Silvergate Singers, Billy Sherman

389



STEREO

- I. PAUL AND SILAS
- 2. THE PRISON SONG
- 3. GOLDEN VANITY
- 4. THE WILLOW TREE
- 5. WHOA MULE

(CST 389-1)

HIGH FIDELITY

CROWN

LET'S HAVE A HOOTENANNY-VOL. 2

Scottsville Squirrel Barkers, Phil Campos and Paul Hansen, The Hootenairs, Paul Sykes, The Silvergate Singers, Billy Sherman

389

PLYIC 33/



STEREO

- L. GOODNIGHT IRENE
- 2. WAYFARING STRANGER
- 3. JOHN HARDY
- 4. WADE IN THE WATER
- 5. THREE FINGER BREAKDOWN

(CST 389-2)

WIGH FIDELITY

By Arrangement with RCA Records

TCHAIKOVKSY'S GREATEST HITS, VOL. I

1. PIANO CONCERTO NO. 1 SIDE First Movement (Abridged) ARTHUR FIEDLER THE BOSTON POPS Ralph Votapek, Pianist

UT OBSSENCE

2 SWAN LAKE WALTZ

PMC 7012-A STEREO

- 3 SI FEPING BEAUTY WAITZ

3. SLEEPING BEAUTY WALTZ

4. WALTZ OF THE FLOWERS

MORTON GOULD

THE CHICAGO SYMPHONY

ORCHESTRA

ORCHESTRA

International, Inc. Minneapolis.

By Arrangement with RCA Records

TCHAIKOVSKY'S GREATEST HITS, VOL. I

SIDE

1. ROMEO AND JULIET Overture - Love Theme to Conclusion **CHARLES MUNCH** THE BOSTON SYMPHONY ORCHESTRA

INTO ESSENCE

2 ANDANTE CANTABILE (From Quartet No. 1) ANSHEL BRUSILOW

PMC 7012-B STEREO

THE CHAMBER SYMPHONY
OF PHILADELPHIA

3. ANDANTE CANTABILE
(From Symphony No. 5)

MORTON GOULD
AND HIS ORCHESTRA
(John Barrows, French Horn)

(John Barrows, French Horn)

(John Barrows, French Horn)

(John Barrows, French Horn)

STEREO IT MUST BE HIM Vikki Carr



LST-7533

- 1. IT MUST BE HIM (G. Becaud-M. David-M. Vidalin) Asa Music Co. - ASCAP - 2:48
- 2. CAN'T TAKE MY EYES OFF YOU
 (B. Crewe-B. Gaudio) Saturday Music Inc.
 Season's Four Music Corp. BMI 3:10
- 3. ONE MORE MOUNTAIN (T. Dliver-G. Lemel)
 Metric Music Co. BMI 2:28
- 4. A MILLION YEARS OR SO (Roger Miller) Tree Publishing Co., Inc. - BMI - 2:45
- 5. SO MUCH IN LOVE WITH YOU (B. Chandler-E. McKendry) Tamerlane Music, Inc. BMI 2:07
- 6. TUNESMITH (Jim Webb)

 Johnny Rivers Music BMI 310

Phyllis Uccello 30 Stoneybrook Dr. #B Glastonbury, CT 06033

S

MUST BE HIM Vikki Carr



- LOVE (Don Addrisi Dick Addrisi) Tamerlane Music, Inc. - BMI - 2:35
- ALFIE (B. Bachartach H. David) Famous Music Corp. ASCAP 2:45
- 3. FORGET YOU (Rascel-Sherman-Weiss) Chappell & Co., Inc. - ASCAP - 212
- 4. LOOK AGAIN (Theme from "Irma La Douce") (A. Previn-D. Langdon) United Artists Music Inc. ASCAP 2:37
- 5. HER LITTLE HEART WENT TO Budd Music Corp. ASCAP

LIBERT

SPECIAL PROJECT OF COLUMBIA RECORDS

A GOLDEN ENCORE

1. REAL LIVE GIRL
ROBERT GOILLET

- 2. I FEEL PRETTY JULIE ANDREWS
- 3. CAN'T GET USED TO LOSING YOU CHAD & JEREMY



CSP 248 Side 2



331/3 R.P.M. XTV 105340



- 4. JAVA
 - ANDRE KOSTELANETZ
- 5. THE GREEN LEAVES OF SUMMER
- 6. CAN'T YOU SEE SHE'S MINE DAVE CLARK FIVE







Marcas Reg. Printed in U. S.A.

STEREOPHONIC

SPIN-O-RAMA

OKLAHOMA

AL GOODMAN and His Orchestra
Vocals by Susan Shaute, Richard Torigi,
William Reynolds, Dolores Martin,
Paula Wayne

S-81-A (3056)



Side I

OVERTURE
OKLAHOMA
PEOPLE WILL SAY WE'RE IN LOVE
OH WHAT A BEAUTIFUL MORNING
KANSAS CITY

ONG PLAYING 331/3 RPM HIGH FIDELITY RECORD

STEREOPHONIC

SPIN-O-RAMA

OKLAHOMA

AL GOODMAN and His Orchestra Vocals by Susan Shaute, Richard Torigi, William Reynolds, Dolores Martin, Paula Wayne

S-81-B (3056)



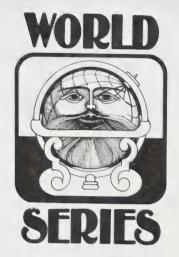
Side 2

THE SURREY WITH THE FRINGE ON TOP OUT OF MY DREAMS I CAN'T SAY NO MANY A NEW DAY

FINALE

FINALE

PLAYING 331/3 RPM HIGH FIDELITY RECORD



PHILIPS PHC 9004 A



STEREO
Also playable
on MONO

GREGORIAN CHANT

Band 1. Responsory: Christus resurgens (5:41)

Band 2. Introit: Resurrexi; Sequence: (7:44)

Victimae paschali laudes, Communion: Pascha nostrum

Band 3. Antiphons (from Antiphonale monasticum) (2:38) Angels autem Domini. Et ecce

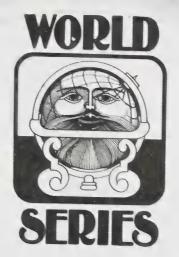
terraemotus. Erat autem aspectus. Prae

timore autem. Respondens autem.

Band 4. Hymn (from Antiphonale monasticum):

(3:35) Ad cenam Agni

BENEDICTINE MONKS OF ST. MAURICE'S AND ST. MAUR'S ABBEY, Clervaux, Luxemburg



PHILIPS PHC 9004 B



STEREO
Also playable
on MONO

GREGORIAN CHANT

Band 1. Antiphons (from Antiphonale monasticum): Et respicientes. Post dies octo. (2:46) Reginal caeli.

Band 2. Salve, festa dies. Alleluia. Ave Maria (9:20)

Band 3. Hymn (from antiphonale monasticum): (6:52) Te Deum

BENEDICTINE MONKS OF ST. MAURICE'S AND ST. MAUR'S ABBEY, Clervaux, Luxemburg

SPIN-O-RAMA

POLKA PARTY

& His Orchestra & Chorus

M-3148-A



Side I

JUNE BALL POLKA
STRIP POLKA
TEN LITTLE INDIANS POLKA
TOO FAT POLKA
DIANE POLKA
DANCE WITH ME POLKA

CONG PLAYING 331/3 RPM HIGH FIDELITY RECORD



POLKA PARTY

STANLEY POLASKI
& His Orchestra & Chorus

M-3148-B



Side 2

MAY, JUNE, JULY POLKA

JULIDA POLKA

GENES LANDLER POLKA

FERRY BOAT POLKA

WOODCHOPPER'S POLKA

MINKA POLKA

MINKA POLKA

AND PLAYING 331/3 RPM HIGH FIDELITY RECORD

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SLP 1488 LYNDA GOES TO THE MOVIES

331/3 RPM STEREO



Side A

by Lynda Gache

- 1. Mr. Banjo Man
- 2. Footloose
- 3. Shout
- 4. Summertime Blues
- 5. Drop Me Off In Harlem



SLP 1488 LYNDA GOES TO THE MOVIES

331/3 RPM STEREO



- 1. Waiting For The Robert E. Lee
- 2. When The Saints Go Marching In
- 3. Rich Kids Rag
- 4. Yes
- 5. Got A Lot Of Livin' To Do

Side B



Penthouse

Produced by D. Germain

RECORDS





SIDE A

Distributed by PENTHOUSE MUSIC 16155 S.W. 117th Ave., B-22 Miami, Fl. 33177

Tel.: (305) 378-2407-Nat'l. (800) 4//3-6770 Fax: (305) 278-2408

POLITICS TIME AGAIN

(M. Myrie/B. Marley)

BUJU BANTON

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Penthouse

Produced by D. Germain

RECORDS





SIDE B

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Miami, Fl. 33177

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1. TRULY

(M. Griffiths)
PAM HALL

UNAUTHORISED PUBLIC



PRODUCTION VPRD5060A



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WPRD5060B

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WORE TRUTH

FIRE HOUSE CREW





TWO FRIENDS

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SHERRY BABY (T/F MIX)

(Adapted)

DENNIS BROWN / BRIAN & TONY GOLD

From the Upcoming Album "TWIN CITY SPIN ?"

SHERRY ACAPPELLA

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VPRD-5062-A



Arr. & Prod. by STEELY & CLEVIE For S & C Productions (C)(P) 1992

HAVING FUN

BEENIE MAN

BEENIE MAN

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RECORDS

VPRD-5062-AA



Arr. & Prod. by STEELY & CLEVIE For S & C Froductions

(C)(P) 1992

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SCATTA

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(C)(P)1995

Every Knee Shall Bow

Garnett Silk/ Charlie Chaplin/ Coco Tea

Chaplin/ C

DIGITAL-B



Publishing Company JAMREC/CRAGE

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Babylon Get Fraid

(C. Scott) Coco Tea

Unawhorized duplication is a molation of application



I. IT'S A SMALL WORLD

(Richard M. Sherman & Robert B. Sherman)

2. ENGLAND—ORANGES AND LEMONS

WALES—ASH GROVE

SCOTLAND—COMIN' THROUGH THE RYE

3. FRANCE—FRERE JACQUE ALOUETTE

4. ITALY—SANTA LUCIA - FUNICULI FUNICULA

5. AUSTRIA—THE CUCKOO

6. GERMANY—THE CHILDREN'S PRAYER

SILENT NIGHT

Musical Director and Arranger—Willard Jones

Produced by Camarata

Engineer—Brian Ross-Myring

RECORDED BY WALT DISNEY MUSIC CO.



Musical Director and Arranger—Willard Jones
Produced by Camarata
Engineer—Brian Ross-Myring

LONG 331/3 PLAY
DECOMORD BY WALT DISNEY MUSIC CO.



"GRAPSCH!"

(U. & G. SCHEUERPFLUG)

1. U.S. MIX 5:17

2. MINIMAL DUB 4:55

Remixed by The Magnificent Kordak in association with Michael T. Brown & "Terror" Lind Personal Music (ASCAP)

An Original Zensor/B. Seiler Recording Produced by Die Zwei

A Product of Personal Records

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"GRAPSCH!"

(U. & G. SCHEUERPFLUG)

- 1. COMMUNIST PARTY MIX 3:56
- 2. ORIGINAL MIX 5:22

Personal Music (ASCAP)
An Original Zensor/B. Seiler Recording
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ALBERT W. SELDEN AND HAL JAMES PRESENT MAN OF LA MANCHA A MUSICAL PLAY BY DALE WASSERMAN LYRICS BY JOE DARION - MUSIC BY MITCH LEIGH

SIDE 1 KRS 6 5505 A



STEREO KRS-5505

1. OVERTURE

2. MAN OF LA MANCHA (L Don Quixote) Richard Kiley, Irving Jacobson

3. IT'S ALL THE SAME-Joan Diener and Ensemble

4. DULCINEA-Richard Kiley and Ensemble

I'M ONLY THINKING OF HIM

Mimi Turque, Robert Rounseville, Eleanore Knapp

6. I REALLY LIKE HIM-Irving Jacobson, Joan Diener

7. WHAT DO YOU WANT OF ME? - Joan Diener

8. THE BARBER'S SONG-GOLDEN HELMET
Gino Conforti, Richard Kiley, Irving
Jacobson and Ensemble

ORCHESTRA CONDUCTED
BY NEIL WARNER

ORCHESTRA CONDUCTED
BY NEIL WARNER

ORCHESTRA CONDUCTED
BY NEIL WARNER



ALBERT W. SELDEN AND HAL JAMES PRESENT MAN OF LA MANCHA A MUSICAL PLAY BY DALE WASSERMAN LYRICS BY JOE DARION - MUSIC BY MITCH LEIGH

SIDE 2 KRS 6 5505 B



STEREO KRS-5505

TO EACH HIS DULCINEX (To Every Man His Dream) Robert Rounseville

THE IMPOSSIBLE DREAM (The Quest)-Richard Kiley

3.4 LITTLE BIRD, LITTLE BIRD-Harry Theyard and Ensemble

THE DUBBING

Ray Middleton, Richard Kiley, Joan Diener, Irving Jacobson

THE ABDUCTION-Harry Theyard

ALDONZA-Joan Diener, Richard Kiley

A LITTLE GOSSIP-Irving Jacobson

DULCINEA (Reprise); THE IMPOSSIBLE DREAM (Reprise); MAN OF LA MANCHA (Reprise); THE PSALM; FINALE (THE IMPOSSIBLE DREAM)-Joan Diener, Richard Kiley and Entire Company

ORCHESTRA CONDUCTED

BY NEIL WARNER

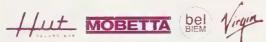
OF DAY OF DAY PROOF DAY PROOF OF DAY PROOF DAY PROOF OF DAY PROOF DAY PROOF OF Trying Jacobson, Robert Rounseville





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EMBRACE, SIDE B. COME ON AND SMILE, A TAP ON YOUR SHOULDER.

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MADE IN THE U.K.









COLUMBIA

MERRY CHRISTMAS

JOHNNY MATHIS with PERCY FAITH & his ORCH.



CL 1195 NONBREAKABLE



SIDE (x"Lp" 43857)



- 1. WINTER WONDERLAND -R. Smith-F. Bernard-
- 2. THE CHRISTMAS SONG (Merry Christmas To You)
 Torme R. Wells -
- 3. SLEIGH RIDE M. Parish-L. Anderson-
 - 4. BLUE CHRISTMAS -B. Hayes-J. Johnson-
 - 5. I'LL BE HOME FOR CHRISTMAS
 - Gannon Ram W. Kent -
 - 6. WHITE CHRISTMAS -Berlin-

COLUMBIA MARCAS REG PRINTED IN U.S.A.

COLUMBIA

MERRY CHRISTMAS

JOHNNY MATHIS with PERCY FAITN & his ORCH.



CL 1195 NONBREAKABLE



SIDE (x"Lp"43858)



- 1. O HOLY NIGHT -Adam-
- 2. WHAT CHILD IS THIS
- 3. THE FIRST NOEL
- 4. SILVER BELLS -Livingston-Evans-
- 5. IT CAME UPON THE MIDNIGHT CLEAR
 Willis -
 - 6. SILENT NIGHT, HOLY NIGHT
 Mohr Gruber -

O COLUMBIA MARCAS REG PRINTED IN USA

PICTURE Night Ark

Produced by Ann Julia and David Bake



8

or RCA/Ariola Intellinational

Side A 3002-I-N-A

I. TREE	3:36
(A. Dinkjian)	
2. BLACKBIRD	3:40
(J. Lennon—P. McCartney)	
3. OF SONG AND	
SILENCE	10:30
(A. Dinkjian)	
4. PICTURE	4:02
(A. Dinkijan)	

MANUFACTURED AND DISTRIBUTED BY RCA/ARIOLA INTERNATIONAL, NY, NY, 10036

PICTURE Night Ark

Produced by Ann Julia and vid Bax



Tmk(s) Regis Registrada(s) RCA or RCA/Ariola Intern Side B 3002-I-N-B

II. Malo Gato

II. Looyse

(A Dinkjian)

2. HOMECOMING

(A. Dinkjian)

20:42

3:40

MANUFACTURED AND DISTRIBUTED BY RCA / ARIOLA INTERNATIONAL, MY, MY, 10036

From WALT DISNEY'S

FANTASIA

LEOPOLD STOKOWSKI

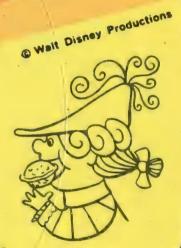
and the Philadelphia Orchestra

DQ-1243 Side I



THE NUTCRACKER SUITE (Piotr Hich Tchaikovsky)

DANCE OF THE SUGAR PLUM FAIRY
CHINESE DANCE
DANCE OF THE REED FLUTES
ARABIAN DANCE - RUSSIAN DANCE
WALTZ OF THE FLOWERS





From WALT DISNEY'S FANTASIA

LEOPOLD STOKOWSKI and the Philadelphia Orchestra

DQ-1243 Side II



DANCE OF THE HOURS

(Amilcare Ponchielli)

© Walt Disney Productions



UNBEARABLE BEARS

KEVIN ROTH

SIDE ONE



JAK-01

That Bear Makes Me Crazy 2:14
Teddy Bear's Picnic 3:02
Honey Bear 3:46
The Garden (Frog & Toad) 2:31
(Oh Let Me Be) Your Teddy Bear 2:05
The Show Biz Bear 1:34
Unbearable Bears 3:01

All songs by Kevin Roth are © 1986 Kevin Roth Music & Maribore Records.

© Maribore Records. 845 Maribore Spring Rd.,

Kannatt Square, PA 19348

UNBEARABLE BEARS

KEVIN ROTH

SIDE TWO

JAK-01

The Bear You Loved 1:48
You Are You 3:11
I Know An Old Lady Who Swallowed A Fly 1:53
The Bear That Snores 2:48
Dream Maker 3:23
Lullaby Bears 4:08

All songs by Kevin Roth are 2 1986 Kevin Roth Music & Marlboro Records

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Kennett Square, PA 19348

AMERICAN SELODY

TURKEY IN THE STRAW Phil Rosenthal

SIDE ONE STEREO



American Melody Records 1985 AM-101

- 1. AIN'T GONNA RAIN NO MORE (trad.) 2:46
 - 2. OPEN UP THE WINDOW, NOAH
 - (P. Rosenthal, based on trad.) 3:02
 - 3. SNOWY DAY (P. Rosenthal) 2:48
- 4. BINGO (trad., with new lyrics by P. Rosenthal) 2:24
 - 5. SAILING IN THE BOAT
 - (trad., with new lyrics by P. Rosenthal) 2:20
 - 6. RIDING IN THE BUGGY
 - (trad., with new lyrics by P. Rosenthal) 2:15

Traditional songs arranged by Phil Rosenthal All Songs published by Sourwood Music, BMI



TURKEY IN THE STRAW Phil Rosenthal

SIDE TWO STEREO



American Melody Records 1985 AM-101

- 1. LISTEN TO THE BLUEGRASS (R. Rosenthal) 2:40
- 2. TWINKLE, TWINKLE, LITTLE STAR (trad.) 3:07
 - 3. AIKEN DRUM (trad.) 3:25
 - 4. LITTLE LIZA JANE (trad.) 3:02
 - 5. TURKEY IN THE STRAW (trad.) 2:40

Traditional songs arranged by Phil Rosenthal All Songs published by Sourwood Music, BMI

AMERICAN

THE PAW PAW PATCH Phil Rosenthal

SIDE ONE STEREO



American Melody Records © @ 1987 AM-104

- 1. The Paw Paw Patch (Traditional) 2:40
 - 2. Six Little Ducks (Traditional) 2:25
 - 3. Mary Had A Little Lamb (Sarah Josepha Hale) 2:32
 - 4. Looby Loo (Traditional) 2:52
 - 5. Polly Wolly Doodle
 (Traditional with additional lyrics
 by P. Rosenthal) 1:50
 - 6. I'm A Little Teapot
 (Traditional) 1:42

Traditional songs arranged by Phil Rosenthal, published by Sourwood Music, BMI.

AMERICAN

THE PAW PAW PATCH Phil Rosenthal

SIDE TWO STEREO



American Melody Records © P 1987 AM-104

- 1. When I First Came to This Land
 (Oscar Brand, TRO-Ludlow Music, BMI) 3:00
 - 2. This Old Man (Traditional) 2:28
 - 3. Horsey, Horsey (Traditional) 2:10
 - 4. Hop High, Ladies (Traditional) 3:25
 - 5. Are You Sleeping (Traditional) 1:23
 - 6. Skip to My Lou (Traditional) 2:43

Traditional songs arranged by Phil Rosenthal, published by Sourwood Music, BMI.



BOSTON

JE 34188 STEREO



SIDE 1 AL 34188 © 1976 CBS Inc.

- 1. MORE THAN A FEELING 4:44
- 2. PEACE OF MIND 4:55
- 3. FOREPLAY/LONG TIME 7:56
 -T. Scholz-



BOSTON

JE 34188 STEREO



SIDE 2BL 34188

P 1976 CBS Inc.

- 1. ROCK & ROLL BAND 2:59 -T. Scholz-
- 2. SMOKIN' 4:44 -T. Scholz B. Delp-
- 3. HITCH A RIDE 3:18 -T. Scholz-
 - 4. SOMETHING ABOUT YOU 4:19

-T. Scholz-

5. LET ME TAKE YOU HOME TONIGHT 4:12 -B. Delp-







DOC SEVERINSEN NIGHT JOURNEY

KE 34078 STEREO



SIDE 1 AL 34078 P) 1976 CBS Inc.

1. I WANNA BE WITH YOU -D. Severinsen-F. Crane- 4:07
2. NIGHT JOURNEY -D. Severinsen-F. CraneE. Chapman- 4:13
3. THE WORLD'S GONE HOME -D. SeverinsenF. Crane- 4:42

4. SPANISH DREAMS -P. Kelly-6:06

TEST MARCAS REG. T.M. MANUFACTURED IN CANADA. A PRODUCT OF CRES



Epic

DOC SEVERINSEN NIGHT JOURNEY

KE 34078 STEREO



SIDE 2 BL 34078 P 1976 CBS Inc.

1. YOU PUT THE SHINE ON ME -F. Crane-L. Crane-D. Severinsen- 4:06

2. NOW AND THEN -D. Severinsen-F. Crane- 5:07

3. LITTLE TINY FEETS -D. Severinsen-F. Crane-B. Thomas- 3:19

4. LOOKIN' GOOD -D. Severinsen-F. Crane-3:52

5. OPEN THE GATES OF LOVE -D. Severinsen-F. Crane-

P. Leim- 3:10

TANCE THE TAN MANUFACTURED IN CANADA. A PRODUCT OF CES

"PARALLEL LINES"

- 1. HANGING ON THE TELEPHONE (Jack Lee) 2:17
- 2. ONE WAY OR ANOTHER (D. Harry/N. Harrison) 3:31
- 3. PICTURE THIS (D. Harry/C. Stein/J. Destri) 2:53
- 4. FADE AWAY AND RADIATE (C. Stein) 3:57
- 5. PRETTY BABY (D. Harry/C. Stein) 3:16
- 6. I KNOW BUT I DON'T KNOW 3:53

(F. Infante)

Published by Rare Blue Music Inc. (ASCAP)/ Monster Island Music (ASCAP) Produced by Mike Chapman

SIDE A BLONDIE



(CHR-1192-AS) ®1978 Chrysalis Records



Chrysalis

"PARALLEL LINES"

- 1. 11:59 (J. Destri) 3:19
- 2. WILL ANYTHING HAPPEN (Jack Lee) 2:55
- 3. SUNDAY GIRL (C. Stein) 3:01
- 4. HEART OF GLASS (Disco Version) 5:50 (D. Harry/C. Stein)
- 5. *I'M GONNA LOVE YOU TOO 2:03 (Mauldin/Sullivan/Petty)
- 6. JUST GO AWAY (D. Harry) 3:21

Published by Rare Blue Music Inc. (ASCAP)/
Monster Island Music (ASCAP) except
*MPL Communications Inc. (BMI)
Produced by Mike Chapman

SIDE B BLONDIE



CHR 1192 (CHR-1192-BS) ®1978 Chrysalis Records



Chrysalis



TOMMY TUTONE-2

ARC 37401 STEREO



SIDE 1

AL 37401

1981 CBS Inc.

- 1. 867-5309/JENNY 3:48 -A. Call J. Keller- (BMI)
- 2. BABY IT'S ALRIGHT 3:22 -J. Keller T. Heath- (BMI)
 - 3. SHADOW ON THE ROAD AHEAD 3:34 -T. Heath R. Abrams- (BMI)
 - 4. BERNADIAH 5:28 -J. Keller T. Heath-(BMI)
 - 5. WHY BABY WHY 2:59
 -J. Keller T. Heath(BMI)





TOMMY TUTONE-2

ARC 37401 STEREO



SIDE 2BL 37401

1981 CBS Inc.

- 1. WHICH MAN ARE YOU 2:51 -J. Keller T. Heath- (BMI)
 - 2. NO WAY TO CRY 3:07 -T. Heath- (BMI)
 - 3. STEAL AWAY 3:49 -J. Keller D. Gilman- (BMI)
 - 4. TONIGHT 2:40 -T. Heath B. Dalton- (BMI)
 - 5. ONLY ONE 3:24 -J. Keller- (BMI)
 - 6. NOT SAY GOODBYE 3:27
 -J. Keller- (BMI)

ON THE PARTY OF MARCAS REG. PRINTER IN U.S. P.





1. SO JAH SEH 4.25 2. NATTY DREAD 3.33 3. RENO DOWN LOW 3.10 4. TALKIN BLUES 4.06 5. REVOLUTION 4.20

PRODUCED BY CHRIS BLACKWELL X THE WAILERS

- 1974 ISLANO RECORDS LTD. - ILPS 9281

ALL SONGS

LICENSED BY ASCAP



island records

SOODE

P.O. Box 1448, San Luis Obispo, Calif. 93401

45 RPM SC 558-A

SQUARE DANCE Rel: 7/72

"AUNT MAUDIES" FUN GARDEN"

— INSTRUMENTAL —

"THE COUNTRY BRASS"



P.O. Box 1448, San Luis Obispo, Calif. 93401

45 RPM SC 558-B



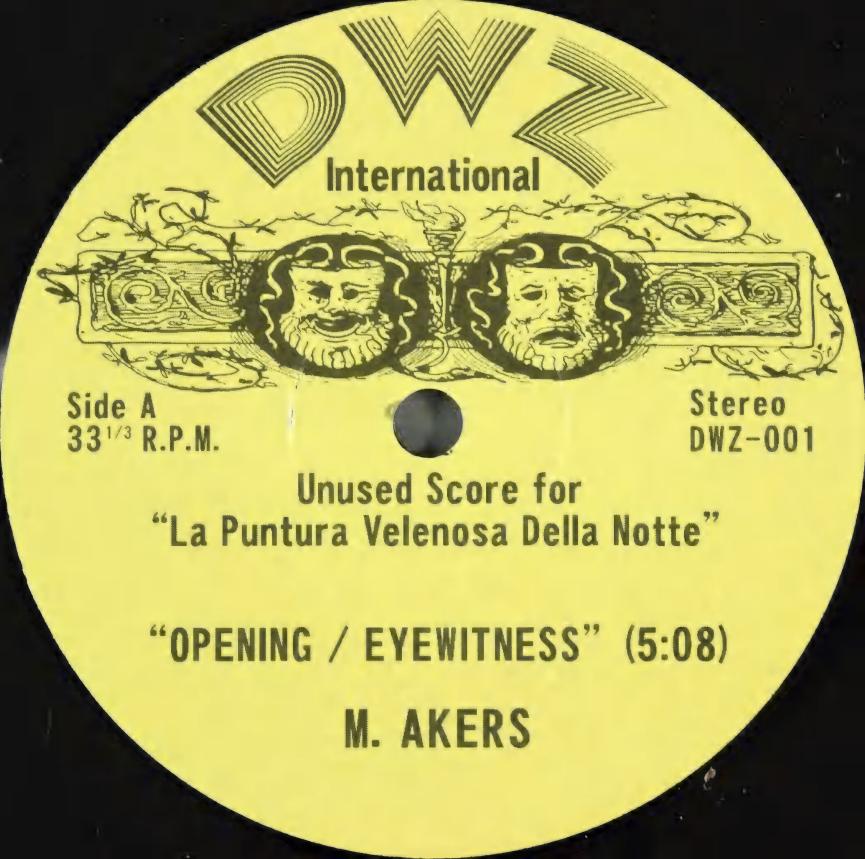
SQUARE DANCE Rel: 7/72

"AUNT MAUDIES' FUN GARDEN"

Written and Called by

CLYDE DRIVERE

Saugus, Calif.









MENATION

45 RPM 659 SIDE A Time 3:18



Producciones Chango, S.A. From Int. SLP 00442 "Autentico Palito Ortega"

PROMETIMOS NO LLORAR (Palito Ortega)

PALITO ORTEGA

P1972, International Records

JERNATIE.

45 RPM 659 SIDE B Time 2.51

Producciones Chango, S.A. From Int. SLP 00442 "Autentico Palito Ortega".

YO NO TE PROMETO NADA

(Palito Ortega)

PALITO ORTEGA 1972, International Records

RECORDS

Lado A R.M. 001 45 RPM

RAUL MARRERO Volver Volver

(Fernando Z. Maldonado)

R.M. RECORDS

Lado B R.M. 001



45 RPM

RAUL MARRERO
Has Regresado Viejo Amigo







REG. U.S. PAT. OFF.-MARCA REGISTRADA MADE IN USA

45 RPM Record 102 A SK4M 1921



BOLERO

Peer Int. (2:36)

ALBUR

(Paco Trevino & José Zorrilla)

CARLOS OLIVA

Org. Julio Gutierrez



REG. U.S. PAT. OFF. - MARCA REGISTRADA MADE IN USA

45 RPM Record 102 B SK4M 1922 ROCK
Peer Int.
(3:15)

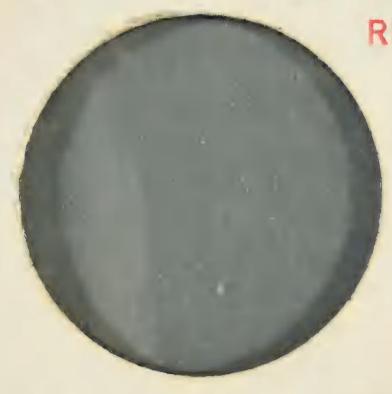
CARLOS OLIVA
Org. Julia Gutierrez

CHEMBO

RECORDS

LADO A STEREO

P 1983



45 R.P.M PR - 4004

LA FLOR DE LA CANELA

CHABUCA GRANDA TONY - ALMA - HEREDIA La Nueva Orquesta

CHEMBO

RECORDS

LADO B STEREO

P 1983

45 R.P.M PR - 4005

Yo SE LO QUE QUIERE EL NEGRO CALIXTO OCHOA

TONY YANZ Y LA NUEVA ORQUESTA

CANTA: ALMA Y HEREDIA

HI-FI 45 RPM

45-6000 A

UNBREAKABLE

(3520)

Balero

ENTRE PARED Y LA ESPADA

(Germon Lugo)

REY ARROYO

Y SU TRIO (Junior González-Cholito Figueroa)

Made In U.S. N.

HI-FI

45 RPM

45-6000 B

UNBREAKABLE

(3519)

Bolero

OLVIDATE DE MI

(Mundito Medina)

REY ARROYO

Y SU TRIO
(Junior González-Cholito Figueros)

Made In U.S. A.

RECOROS. 45 RPM 45/6505 A SK4M 3372 RONDANDO TU ESQUINA
(Charlo)

RAUL MARRERO
Orquesta Montilla Suramericana

Prod. R. Juarez

Prod. R. Juarez

Prod. R. PAT. OFF.



RICO

Side A

Time: 2:20

Guaguanco

Side I 45 RPM

YA ME LO QUITE

(W. Figueroa)

WILFREDO FIGUEROA

& ORCHESTRA

RICO

Side B

Time: 2:15
BOLERO

Side 2 45 RPM

ESTOY CELOSO

(P. Ortega)

WILFREDO FIGUEROA & ORCHESTRA

E

45 RPM (P) 1978

SIDE A From LP 1384

LOS MALES DE MICAELA
(Chucky Acosta)
Conj.QUISQUEYA
Canta: CHUCKY





SIDE B From LP

680g. Ect. 184

45 RPM (P) 1978

> SOMOS PARTE DE TI (Chucky Acceta) Conj.QUISQUEYA Canta: CHUCKY

P. C. S. L. B. L. B. L. B. C. B. C.

EL SENTES records

ELS 14 A



De LP ELS 2080 MERENGUE 3:49

LA ALTA PRESION

TRINI MARQUEZ

DOMINICA Y SU BANDA

© P 1978, EL SONIDO RECORDS 35 Church St., Paterson, N.J.

EL SONTES records

ELS 14 B

De LP ELS 2080 BOLERO 3:06

QUEDATE CON TU AMOR

(D.R.)

DOMINICA Y SU BANDA

© P 1978, EL SONIDO RECORDS 35 Church St., Paterson, N.J.



STEREO

Arranged By: Kenton Nix and Dennis Weeden © ® 1981 West End Records



WES 1234 A 45 RPM

Kenix Music/ Sugar Buscuit ASCAP Time: 3:48

A HEARTBEAT RAP

(Kenton Nix - June Bug)

SWEET G

Produced By: Kenton Nix in Assoc. with
Henry Batts for Kenix Productions
Exec. Prod.: Kenton Nix, Henry Batts
and Milton A. Simpson

WUSIC INDUSTRIES INC 250 NEST STATES

PROMUS

RECORDS

45 - 6007

LADO A

LA COTORRA CRIOLLA

AUTOR E INTERPRETE:

PERUCHO CONDE

PROMUS

RECORDS

45 - 6007

LADO B

ENCUENTRO EN LA CALLE

AUTOR E INTERPRETE:

PERUCHO CONDE

FE-1007 Bolero

45 RPM

ALIVIO

(J. Cabo)

Cuarteto de Meme Sólis

con Moraima

Feba International Recording Corp.
Puerta Rico

FE-1008 Cancion

45 RPM

EDA TROPICAL

(Ganzalo Curiel)

Cuarteto de Mente Solis con Munitimas

Febo International Metarding Corp.
Puerto Rice

PRODUCCIONES 1

45 R P M

G-2001-A PRENSADO EN P. 45 R P M

BOMBA

CUCALA WILFREDO FIGUEROA

CORTIJO Y SU COMBO CON ISMAEL RIVERA



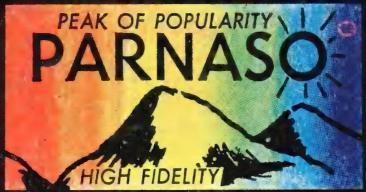
45 R. P. M.

G-2001-B PRENSADO EN P. R. 45 R. P. M.

GUARACHA

CHAMBELEQUE

CORTIJO Y SU COMBO CON ISMAEL RIVERA



LADO A

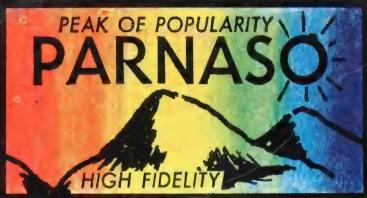
PC-304-A

AMOR POR TI

(Marco Aurelio) LOS GALOS

Intérprete

1972 Parnaso Record Co., Inc. 718 - 10th Ave., N.Y.C. 10019



LADO B

PC-304-B

PERDONA SI ME VES LLORAR

(Franco-Valdez)
LOS GALOS

Intérprete

P 1972 Parnaso Record Co., Inc.
 718 - 10th Ave., N.Y.C. 10019

LINDA

RECORDS High Fidelity

45 R P M

PC-5 163-A 45 R P M

PLENA

BOMBA

EL TROPEZON DE MARIA

RAFAEL A, RODRIGUEZ

PAQUITO CARTAGENA

CON MASO RIVERA
Y SU CHARANGA TIPICA

LINDA

RECORDS High Fidelity

45 R P M

PC-6 163-8 45 R P M

GUARACHA

PLENA

LA GENTE CHISMOSA

MASO RIVERA

PAQUITO CARTAGENA

CON MASO RIVERA
Y SU CHARANGA TIPICA



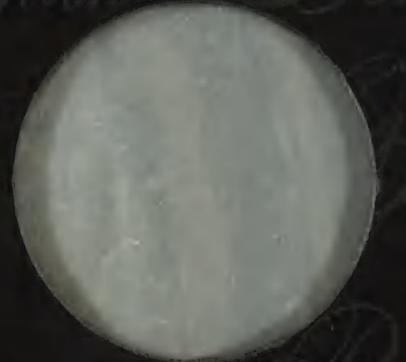




Lado A D-232 45 R.P.N.

LA FERIA (D.R.) Canta: LISSETTE





Lado B D-232 45 R.P.M.

DEJA QUE SIGAN HABLANDO (D.R.

Canta: LISSETTE





A D-352 45 RPM

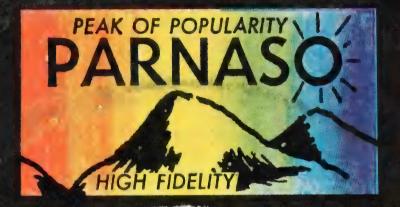
PARA QUE NOME OLVIDES

Ariel Arancibia





L Teine de Pins (Pablo Lango)

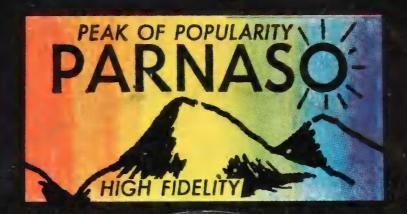


QUIERO MAS DE TI

LOS ANGELES NEGROS

(Intérpretes)

Migid at Oasis Record Pressing Corp Brooklyn, N. Y.



LADO B

P-246-B

LAS VICTORIAS DE VIÑA DEL MAR

(Oscar Cáceres-E. Negrete)

LOS ANGELES NEGROS

(Intérpretes)

Mfg'd at Oasis Record Pressing Corp Brooklyn, N. Y.





Petty

High Fidelity

45 R. P M

05 - A

PRENSARO EN P. R

45 R. P M.

BOLERO

SOLO UN BESO

AUTOR - DOMINGO SIERRA JUNIOR

CANTA: DORIS MUNIZ

CON CHUITO Y SUS GUITARRAS



45 R. P. M.

05 B

PRENSADO EN P. R.

45 R. P. M.

VALS

VIVES EN MI

AUTOR: FREDDY BAEZ - MARIA CACERES

CANTA: DORIS MUÑIZ

CON CHUITO Y SUS GUITARRAS

/autino

532 A
Sadaic
Comar
Duracion 3'

Direction:
Roberto
Montiel

DOMBE BARILO
(Egle Martin)

EGLE MARTIN

Una grabacion Music Hall de Argentina



532 B Sadaic Comar Duracion 2'5" Direction:
Roberto
Montiel

EL DOMBE (Egle Martin)

EGLE MARTIN

Una grabacion Music Hall de Argentina

ALEJANDRA
(Enrique Mora)
MORIR SOÑANDO
(Manuel Pelyo Diaz)
PEDRO INFANTE
El Mariachi Guadalajara

ECO

VIVA MI DESGRA

(Francisco Cardenas)

SOBRE LAS OLAS
(Juventino Rosas)

PEDRO INFANTE
Orquesta de Noe Fajardo

Vals Vals 66B

EL BBNIBE records

ELS-16 Side A



PROMOTION COPY NOT FOR SALE

Time 5:30

AYER (CONTRA VIENTO Y MARLA) (Edwin Oliver)

ROSITA RODRIGUEZ

Arr. & Prod. by Mauricio Smith © & P EL SONIDO RECORDS 35 Church St., Paterson, N.J. (201) 279-2512

EL SENTES records

ELS - 16 Side B



PROMOTION COPY
NOT FOR SALE

Time 3:45

AYER (CONTRA VIENTO Y MAREA)

(Edwin Oliver)

ROSITA RODRIGUEZ

Arr. & Prod. by Mauricio Smith

© & P EL SONIDO RECORDS

35 Church St., Paterson, N.J.

(201) 279-2512



COLUMBIA

@ "Columbia," Marcas Reg.

STEREO Intro.:19 3:05



45 RPM
DEMONSTRATION
NOT FOR SALE
3-10442

ZSS 162564

P 1976 CBS
Records
Publisher:
Chappell &
Co., Inc./
Subiddu
Music
(ASCAP)

TINA CHARLES DANCE LITTLE LADY DANCE

-Biddu - G. Shury - R. Roker-Produced by Biddu for Subiddu Music Ltd.



COLUMBIA

® 'Columbia," Marcas Reg.

MONO Intro.:19 3:05



45 RPM
DEMONSTRATION
NOT FOR SALE
3-10442

ZSP 162563

① 1976 CBS
Records
Publisher:
Chappell &
Co., Inc./
Subiddu
Music
(ASCAP)

TINA CHARLES DANCE LITTLE LADY DANCE

-Biddu - G. Shury - R. Roker-Produced by Biddu for Subiddu Music Ltd.



HOW TO ORDER CUSTOM RECORDS

A High Fidelity Recording

SIDE

KEYSOR

MICROGROOT CONG PLAYING (331/2)
RPM



A High Fidelity Recording

SIDE

- (1) Producing your album covers
 - (2) How to rarord
 - (3) Tape editing
 - (4) Marketing your records

TONG PLAYING 331/5
MFB

MICROGROOV







THIS STEREO 3:28

> 38-06595 25 175-37 © 1986 CBS Inc.

Produced by Rick Rubin/ Beastie Boys

(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!)

Def Jam/Columbia Lp: "Lif ENSER)







"SIDE BIGGER"
STEREO
4:40

38-07120 Z65 176000 © 1987 CBS Inc.

L.L. COOL J I'M BAD

J.T. Smith - B. Erving - D. Pierce - D. Simon Taken From The Det JamuColombia Lp: "INDGER" AND DEFFER" FC 40793/Produced by Darryl Pinter and Dwayne Simon for L.A. Poste Productions Assistant producer Steve Etc.

1 COLUMBIA", MARCAS REG.



9040



CARA A 45 R.P.M.

CESAR CASTRO Y SU CONJ.

LAS COSAS DE LA VIDA





9040

CARA B 45 R.P.M.

CESAR CASTRO Y SU CONJ.

SI SIGUES INDIFERENTE



Tu nieto
(JAIME NEGRON)

No. 1219

CARA A 45 RPM

CHA CHA CHA RANCHERO compositor Mili Barnet



Cuando sale la luna (JAIME NEGRON)

No. 1219

CARA B 45 RPM.

HUAPANGO compositor Jose A. Jimenez



Canta: BLAS DURAN "El Peligroso"

AUDIORAMA RECORD CORP. 658 - 10th Ave., New York, N. Y. 10036





CFF5075A (1344) Cocc Mus. (8MI) Time: 3:34 Produced by: Charlie Palmieri



45 RPM
Compatible
Storeo
Storeo
Storeo
Coeo Records, Inc.
Irom the Coeo LP
"Cabello De
Hierre"

MAPEYE

(Rafael Cortijo)

RAFAEL CORTIJO Canta: FE CORTIJO

Coon Records, Inc. 1700 Broadway, N.Y.C. 10019



CFF5075B
(8345)
Coco Mus.
(BMI)
Time: 3:42
Produced by:
Charlis Palmieri



45 RPM
Compatible
Stereo
Stereo
Stereo
Stereo
Stereo
Coco Records, Inc.
Irom the Coco LP
"Caballo De
Hierro"

GUARIQUITEN

(Johnny Orliz)

RAFAEL CORTIJO Cunta: FE CORTIJO

Coop Records, Inc. 1700 Breadway, N.Y.C. 10019

ARISTA

BOSTON INTERNATIONAL MUSIO ASCAP AS 1-9157-SAS



Time: 2:53

PRODUCED BY MAURICE STARR FOR MAURICE STARR PRODUCTIONS CO-PRODUCED BY MICHAEL JONZUN

> (P) 1983 Arista Records, Inc.

ELECTRIC FUNKY DRUMMER

(Maurice Starr) IFrom the LP "Spacey Lady"!

Manufactured by Arista Records, Inc., 6 W. 57th St., N.Y., N.Y.

ARISTA

BOSTON INTERNATIONAL MUSIC ASCAP AS 1-9157-SB



AS 1-9157 STEREO

Time: 5:37

PRODUCED BY MAURICE STARR FOR MAURICE STARR PRODUCTIONS CO-PRODUCED BY MICHAEL JONZUN

> ® 1983 Ansta Records, Inc.

SUPER ROCK

(From the LP "Spacey Lady")

Manufactured by Arista Records, Inc., 6 W 57th St., NY, NY

NANA DE LA AURORA

From the UA Latino LP 'Sin Un Adios' LS 61061



2:53

LA 342

UA 7017 Orchestra Arr. & Dir.by Waldo De Los Rios Licensed by Hispavox, Madrid

NO ME AMENACES

(J.A. Jimenez)
Dunbar Music, Inc. BMI
From the UA Latino LP 'Sin Un Adios' LS 61061



3:02

LA 342

UA 7020 Orchestra Arr. & Dir; by Waldo De Los Rios Licensed by Hispavox, Madrid

RAPHAEL

RAPHAEL

RAPHAEL

RAPHAEL

RAPHAEL

NEW YORK 19, N.Y. MEDEL MIDS. N.Y. MEW YORK 19, N.Y. MEW



JOHNNY VENTURA y su Combo Canta: Fausto Rey



45 R.P.M. Cara A

LA NAVE DEL OLVIDO (Dino Ramos)





45 R.P.M. Cara B

SIGO (Mundito Espinal)





*** BOH OF THUMBS





ENTERTAINMENT

Blo Poppa Masko Justin Publishing adm. 🕟 EMI April Music inc. (ASCAP) (786 | 2-73024-7-14) D 1994, 1995 Arista Records, Inc.



78612-79024-7

Time: 4:13 PRODUCED BY CHUCKY THOMPSON AND SEAN "PUFFY" COMBS FOR BAD BOY ENTERTAINMENT, INC EXECUTIVE PRODUCER SEAN PUFFY COLUES FOR BAD BOY ENTERTAINMENT, INC. **ASSOCIATE EXECUTIVE** PRODUCEAL MALCEE

(The Notorious B.// E.) (From the album Ready To the

THE NOTORIOUS ISLAND SOME ACTION IS A SOME ACTION IN A SOME ACTION IS A SOME ACTION IN A SO Contains sample from "Bernall The Sheets" by the Isley Brothers written by a Isley/O. Isley/E. Isley/M. Isley/C. Jasper, published by EMI Agriller Bovina, Inc. (ASCA) Courtesy of Sony Records.



Sig Poppa adm. 1 111 p #8612-79024 / SB

WARNING (RAD)

(The Notorious B. C.

(The No

78612 79024-7

Time: 2:57

PHILLIPPIN BY EASY MO BEE FOR BEE MO EXECUTIVE PRODUCER: SEAN PUFFY COMBS FOR BAD BOY ASSOCIATE EXECUTIVE PRODUCER: MR. CEE

Manyohix

RECORDED IN KANSAS CITY

MEMP-3009 A

EAST OF GILLHAM
(M. LESLEY)
DIALS

Memphix

RECORDED IN KANSAS CITY

MEMP- 3009 B

PASS OF ARMS
(M. LESLEY)
DIALS

Munyahix

RECORDED IN CHICAGO

MEMP-3010 A

ONE EYED LOOKING GLASS
(A. BREARLEY)
MICKY RITTER

Manyahix

RECORDED IN CHICAGO

MEMP- 3010 B

SILENT LIONESS
(A. BREARLEY)
MICKY RITTER

cmas

EARAGA THE

GIRANGE SPRINGE

(cmas)

THE COPY - NOT FOR SALES OF SA

Vocal With Chorus And Orchestra Directed By DICK JACOBS

The state of the s

Southern Music Publ. Co., Inc. (AS) RECORD NO.

9-62054
(105,886)
(2:03)

PHILADELPHIA U. S. A.

(Anthony Antonucci-Bill Borrelli Jr.)

ART LUND

TRANSPORTED CORNER CORNER OF THE COPY - NOT FOR SALES OF T

Vocal With Chorus And Orchestra Directed By DICK JACOBS 9-62054

(105,885)

Leo Feist Inc. (AS)

MAM'SELLE

(Edmund Goulding-Mack Gordon)

ART LUND

WHAT I DON'T KNOW WON'T HURT ME

(G. Soule-S. Wiggins)

Special Disc Jockey Record NOT FOR SALE



Muscle
Shoals
Sound
Publishing
Co., Inc. &
Cotillion Music, Inc.

BMI-3:10

Plan HART

Supervision by Kenny Myers
Produced by Jerry Styner

Produced by Jerry Styner

AND DISTRIBUTED BY, MGM RECORDS. INC.



1972 Amaret & Records

TO LOVE

(G. Goffin-C. King)

Special Disc Jockey Record NOT FOR SALE









DELITY

(FB-3043)

WRITTEN BY BERT GRYSEN PUBLISHED BY WESTWIND MUSIC BMI

ZR 70-008

INSTRUMENTAL WITH ORCHESTRA CONDUCTED BY SPENCER MORALES 2:04

TERMAP PRODUCTIONS INC. **MAMBOLEROS**

SPENCER MORALES AND HIS ORCHESTRA

> 45 RPM

MANUFACTUREDIN

HIGH FIDELIT

(FB-3044)

WRITTEN BY HUGO DEGROOT PUBLISHED BY WESTWIND MUSIC BMI

ZR 70-008

INSTRUMENTAL WITH ORCHESTRA CONDUCTED BY SPENCER MORALES 2:30

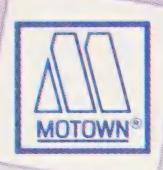
Ethante PRODUCTIONS INC. MANUFACTURED IN US **CARIBBEAN MAMBO**

SPENCER MORALES AND HIS ORCHESTRA

RPM

FOR PROMOTIONAL USE ONLY/ NOT FOR SALE

Jobete Music Co., Inc./R.K.S. Music/Kallista Music, Inc. (ASCAP) Produced by LEON F. SYLVERS III & NORMAN "SLAM" WHITFIELD, JR.





1814 MF (67372) Time: 3:49



SIDE 1

® 1985 Kallista Music, Inc. Distributed in the United States by MCA Distributing, Inc. For Motown Record Corporation

"BACK TO SCHOOL"
(M-M-D & L.F. Sylvers III)

MELLO-MACKIN-D & MR. STRETCH

NME'S HAT-TRICK

1 STEINSKI & THE MASS MEDIA featuring D.J.E.T.

The Motorcade Sped On (unreleased track)

(Steinski)

Produced: Steinski

Copyright Control

1986 Tommy Boy Music Inc

2 SONIC YOUTH

White Kross (unreleased track)

(Sonio Youth)

My Ears! My Ears! Music (Live in Tallahassee, Florida) © 1987 Blast First Records

GIVEN FREE WITH NME FEB '87 Compiled: Roy Carr

© 1987 NME

NME'S HAT-TRICK

1 SLY & ROBBIE —
THE TAXI CONNECTION
When You're Hot You're Hot

When You're Hot You're Hot (NMF version)

(Dunbar)

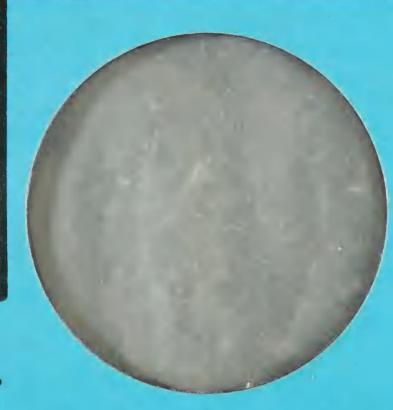
Virgin Music Ltd (Live In London)

© 1986 Taxi Productions Inc/

Island Records Inc

GIV 5

TLANTIC



45 RPM

7-89175

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VOCAL Time: 3:33 ST-A-52996-SP STEREO

BIG SHOTS (PUT ON THE BRAKES)

(Stephen Salas, Pee Wee Jam & M.C. Jam)

WEST COAST POSSE

Produced by David Kershenbaum and

Stevie "No Wonder" Salas

From the Lorimar Motion Picture
"BIG SHOTS"

**BIG SHOTS"

**BIG SHOTS"

**BIG SHOTS"

**A WARNER COMMUNICATIONS

BASS GAME

(W. Rock)

Original version appears on the MCA LP, MCA-5815 "Uptown Is Kickin' It"

.MCA RECORDS

A SIDE MCA-53043 MC 22820RE @ 1987 MCA Records, Inc.

Uptown Publishing Inc. 4:15 ASCAP

FINESSE & SYNQUIS
PRODUCED BY TONY & ULYSSES SANKITTS PRODUCED BY TONY & ULYSSES SANKITTS
FOR UL-TI FRESH PRODUCTIONS
FOR UL-TI FRESH PRODUCTIONS
CO-PRODUCED BY ANDRE (DR. JECKYLL) HARRELL
EXECUTIVE PRODUCER:
ANDRE (DR. JECKYLL) HARRELL
AN UPTOWN ENTERPRISE
PRODUCTION
PRODUCTION

PRODUCTION

PRODUCTION

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PRODUCTION

PRODUCTION

HE CUTS SO FRESH
(D.J. M. Marl)
Original version appears on the MCA LP,
MCA-5815, "Uptown Is Kickin' It"

. MCA RECORDS

B SIDE MCA-53043 MC 22819RE **® 1987 MCA** Records, Inc.

Uptown Publishing Inc. 4:10 ASCAP

MARLEY MARL

Featuring M.C. Shan
PRODUCED AND MIXED BY MARLEY MARL
EXECUTIVE PRODUCER:
ANDRE (DR. JECKYLL) HARRELL
AN UPTOWN ENTERPRISES
PRODUCTION

BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL PLAZA





\$TEREO 4.35 45 RPM 38-39056 785 69056A @ 1989 CBS Records Inc

BIG OLE BUTT

J.T. Smith-D. Simon & Latture- Taken From The Der Jam/Columbia Lo WALKING WITH A PANTHER" 45172/4527 Produced by Cool J/Co-Produced by Dwayne Simon/Assistant Producers Steve Ett & Brian Latture/Mastered by Jack Skinner at Europadisk

@ COLUMBIA . , MARCAS REG.

TAMLA

T 54194

© 1970

Jobete-BMI

A1-S1-K-M5-

748M10

Time: 3:34



Arranged by Paul Riser Produced by N. Ashford & V. Simpson

PROMOTIONAL NOT FOR SALE

WHO'S GONNA TAKE THE

CORP. © 1910 TRADEMARK THE MIRACLES OF MOTOWN RECORD



Turfland Music-BMI Time: 2:30



45-1001A

D. J. Copy



LET'S WALK IN THIS WORLD TOGETHER

(Kelly T. Chowning, Jr.)

BUD CHOWNING

Pocords - RR #2, Cave Hill Lane, Lexington,

Records

Turfland Music-BMI Time: 2:22



45-1001B

D. J. Copy

A BOY LIKE ME

(Kelly T. Chowning, Jr.)

Pocords -- RR #2, Cave Hill Lane

Silver Star

DKD-SS 7029

(DT87-51) U-18761

Time: 3:11

1987

Silver Star

Records

Records

GIRL FROM '64
(Gordon E. Gainey)

JAMIE LEE HART

Of Gene Kennedy Ent. Inc. 2125. 8th Ave. 20.

D J COPY STEREO Produced by

Gordon E. Gainey

Silver Key

ROCK-HIGHLAND

45 RPM
Citation Music,
Inc. ASCAP



45 RPM (45-107)

LOVE SO DIVINE (John Szwaja) THE HIGHBROWS

Conducted by Preston Sandiford ZTSP 62818

ROCK-HIGHLAND

45 RPM

E. B. Marks Music Corp. ASCAP

45 RPM

(45-107)

IN THE LITTLE RED SCHOOLHOUSE (James A. Brennan-Al Wilson)

GHBROWS

Conducted by Preston Sandiford ZTSP 62819

The second

BATMAN AND ROBIN

(L. Pegues-L. Russell-T. L. Garrett)



5-2020

YWI-37798
Viva Music &
Fingerlake Music
(BMI) 2:12
Vocal
A Snuff
Garrett
Production
Produced by
Snuff Garrett &
Leon Russell

THE SPOTLIGHTS

CHICAGO, ILLINOIS . U.S.A.

DAYFLOWER

(L. Russell-T. Garrett-S. Singleton)



5-2020

YWI-37799
Viva Music &
Fingerlake Music
(BMI) 2:11
Vocal
A Snuff
Garrett
Production
Produced by
Snuff Garrett &
Leon Russell

THE SPOTLIGHTS

CHICAGO, ILLINOIS . U.S.A.





LOS TIGRES **DEL NORTE**





PRO-045 LADO A

2:34 Sinmex Publishing Co. Pròmocion Prohibida La Venta

LOS TIGRES DEL NORTE





PRO-045 LADO B

2:46 Sinmex Publishing Co. Promocion Prohibida La Venta

LOS ANGELES CALIF 90006 RADE MAN.

RECORDING IN METICO LOS DIABLOS **CORAZON DE PIEDRA** (David Morales) 45 G419 1985 Gas Records

Sold State S RADE MARN

RECORDING IN MEANTON LOS DIABLOS SI ES PECADO ES POR AMOR (Xavier Santos) GAS RECORDS MADE IN USA 45 G419 ® 1985 Gas Records



ESTEREO 45 RPM

GES 106 LADO A 3:15

LOS DIAS DEL ARCOIRIS



ESTEREO 45 RPM

GES 106 LADO B 2:37

COSITAS

(Xavier Santos)

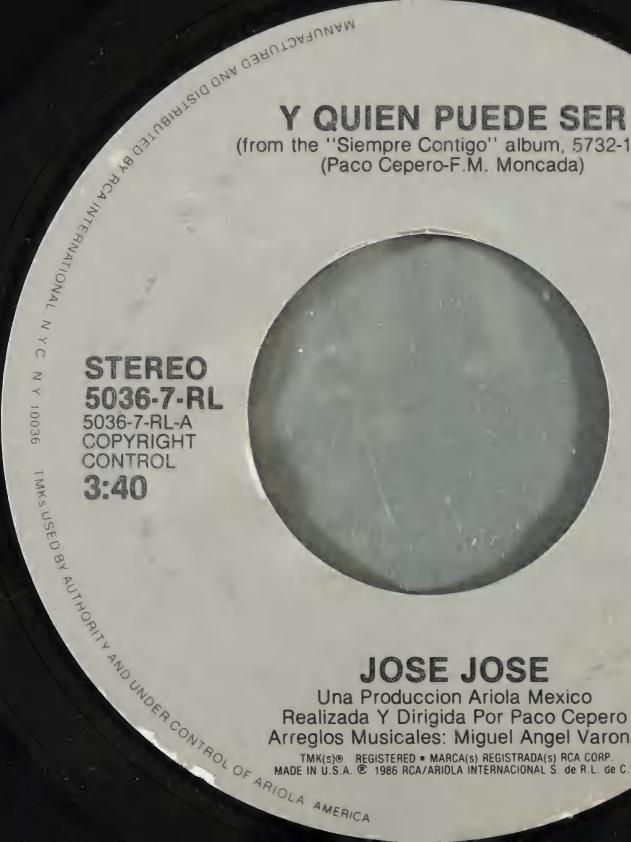
Y QUIEN PUEDE SER

(from the "Siempre Contigo" album, 5732-1-RL) (Paco Cepero-F.M. Moncada)

STEREO 5036-7-RL 5036-7-RL-A COPYRIGHT CONTROL

Z

10036





JOSE JOSE

Una Produccion Ariola Mexico Realizada Y Dirigida Por Paco Cepero Arreglos Musicales: Miguel Angel Varona

TMK(s)® REGISTERED ■ MARCA(s) REGISTRADA(s) RCA CORP.
MADE IN U.S.A. ® 1986 RCA/ARIOLA INTERNACIONAL S. de R.L. de C.V

CORRE Y VE CON EL

(from the "Siempre Contigo" album, 5732-1-RL) (Paco Cepero)

STEREO 5036-7-RL 5036-7-RL-B COPYRIGHT CONTROL





JOSE JOSE

Una Produccion Ariola Mexico Realizada Y Dirigida Por Paco Cepero Arreglos Musicales: Miguel Angel Varona

TMK(s) REGISTERED • MARCA(s) REGISTRADA(s) RCA CORP.
MADE IN U.S.A. © 1986 RCA/ARIOLA INTERNACIONAL S. de R.L. de C.V.



PROMOTIONAL NOT FOR SALE

STEREO 45 RPM PRO 646-7

Time: 2:52 2-59847 Direction Artistica:

Ralaci Gonzaloz Copyright Control

LOS SUPFrom the Fontana album 42LOS SUPER LAMAS'
LOS SUPER LAMAS'
1987 PolyGram Discos,
S.A. de C.V. From the Fontana album 422 834 127-1



PROMOTIONAL NOT FOR SALE STEREO PRO 646-7

SI LAS VACAS VOLARAN

LOS SUPER LAMAS

FRON SANTANERA



Time: 2:15 **CBS Mexico**



SIDE 1 **45 RPM** Mundo Mus. Mex.

CBS Mexico
CYS 1499

MI BARRIO

-Tadeo ArredondoFrom Caytronics LP - CYS 1499

® 1977 CBS Columbia
Internacional, S.A.

Caytronics Corporation by Columbia Special

SONORA SONORA SANTANERA



CBS Mexico



SIDE 2 **45 RPM** Mundo Mus. Mex

CBS Mexico
CYS 1499

UN POQUITITO

-Carlos ColoradoFrom Caytronics LP - CYS 1499

® 1977 CBS Columbia
Internacional, S.A.

Caytronics Corporation by Columbia Special Columbia Special Columbia Columbi

LOS CUATRO SOLES **CON BETO ORLANDO**

Produced by EMI Argentina

From the Latino LP "Los Cuatro Soles/ Canta Beto Orlando" LT-LA050-D

P 1973 United Artists Records, Inc.





STEREO

LT-XW188-W (UAST-11365) 3:18

LOS CUATRO SOLES CON BETO ORLANDO

Produced by EMI Argentina

From the Latino LP "Los Cuatro Soles/ Canta Beto Orlando" LT-LA050-D

P 1973 United Artists Records, Inc.





STEREO

LT-XW188-W (UAST-11366) 2:47

NO ME DES TU ADIOS, MI AMOR

(A. Patrono/A. Laxague)

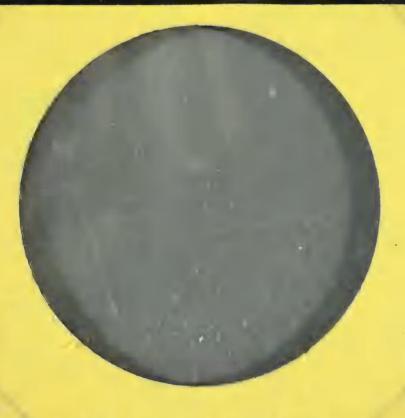
Morro Music BMI

NEW YORK 19. N.Y.

DISCOS

MAX

DISCOS MAX RT 3 BOX 43 KILLEEN, TX 76541 (817) 939-2791



MAX-001-A STEREO RANCHERA T. 4:05

CARINO SANTO
(DAR)

JOSE PEPITO PEDRAZA
Y SU CONJUNTO

DISCOS

MAX

To avery Sucet Person.

DISCOS MAX RT 3 BOX 43 KILLEEN, TX 76541 (817) 939-2791 MAX-001-B STEREO CUMBIA T. 2:26

EL MOSQUITO
(DAR)

JOSE PEPITO PEDRAZA
Y SU CONJUNTO

NELSON NED





WS-1069 Side 1

A PESAR DE TODO

(Nelson Ned)
Produced by SOM Industria e Comercio, Brasil
P © 1976 by SOM Industria e Comercio, S.A., Brasil
P SIDE LATING RECORDS CORP., NEW YORK, N.Y. 10036. MADE IN U.S.A.

NELSON NED





WS-1069 Side 2

DEJENME SI ESTOY LLORANDO

(Nelson Ned-Curet Alonso)
Produced by SOM Industria o Comercio, Brasil
© © 1975 by West Side Latino Records Corp.

MEST SIDE LATINO RECORDS CORP., NEW YORK, N.Y. 10036 MADE IN U.S.A.



RECORDS INC

PROMOTIONAL NOT FOR SALE

TDJ-131 SIDE ONE

Time: 3:13

STERE

From the LP 'YOU'VE MADE ME SO VERY HAPPY by Tito Rodriguez (TR117X)

YOU'VE MADE ME SO VERY HAPPY

(B. Gordy-P. Holloway-F. Wilson-B. Holloway-

P.O. 80x 154. SOUTH AMBOY, N.J. 08879



FLOORDS INC.

PROMOTIONAL NOT FOR SALE

TDJ-131
SIDE TWO

Time: 2:25



From the LP
'YOU'VE
MADE ME SO
VERY HAPPY
by Tito
Rodriguez
(TR117X)

LET GO

(N. Gimbel-B. Powell-Duchess Music Corp.)

TITO RODRIGUEZ

P.O. 80x 154, SOUTH AMBOY, N.J. 0887

LADO A B-091 45 RPM @1986 Stereo OPQ. MULENZE
ERES TU 4:52
(Charlie Donato)
Canta: PEDRO BRULL

B-091 P1986 OPQ. MULENZE
CON UN BESO 4:30
[Charlie Donato]
Canta:Jose Luis (Chegui) Ramos

LADO B 45 RPM Stereo



1052-A

Bolero

LA FIRMA

(Heriberto Aceves)

Canta: ODILIO GONZALEZ

con el MARICHI DE HERIBERTO ACEVES
Bajo la direccion del
Prof. Rafael Carrion

Bajo la direccion del Prof. Rafael Carrion



1052-B

Ranchera

EL BRUTO

(Heriberto Aceves) .

Canta: ODILIO GONZALEZ

con el MARICHI DE HERIBERTO ACEVES
Bajo la direccion del
Prof. Rafael Carrion con el MARICHI DE HERIBERTO ACEVES
Bajo la direccion del
Prof. Rafael Carrion

OF DIAL RECORD



P 1977

1769

LADO A 45 RPM

Arreglo:
Jesús Caunedo

ALVAREZ GUEDES

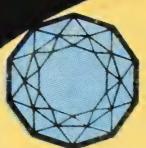
CADA VEZ QUE PIENSO EN TI

(Alvarez Guedes)

Jesús Caunedo

y su Orquesta

CORP.—San Antonio



TM

RECORDS

P 1977

1769

Arreglo y

LADO B 45 RPM

Arregio y
Dirección:
Larry Godoy

ALVAREZ GUEDES
EL PAJARITO CRUEL
(Alvarez Guedes)

(Alvarez Guedes)

CORP.—San Antonio No.



An EMI Group Trade Mark

MST-24.352

Manufactured under license by Alhambra Records Inc. in the U.S.A. A Recording of **EMI-Capitol** of Mexico



LADO B **45 RPM** Editora: Discorama

P1980

DEVUELVEME EL AMOR

(Alejandro Jaen)



Ao EMI Group Trade Mark

MST-24.352

Manufactured under license by Alhambra Records Inc. in the U.S.A. A Recording of EMI-Capitol of Mexico



LADO A 45 RPM Editora: Greever

P1980

AL COMPAS DEL RELOJ

(M. Freedman-J. De Knight-Sadoc-Talamantes) (A) GRUPO FUEGO

Olistributed by: Alhambro Records

AISINEL

LIZNEL 150 45RPM

SIDE A Tiempo 3:56

MARIA ANTONIA

(Merengue Autor: D. R.)

CONJUNTO QUISQUEYA
CANTA CHUCKY

SIDE B Tiempo 3:40

EL AMAR Y EL QUERER
MANUEL ALEJANDRO
CONJUNTO QUISQUEYA
CANTA JAVISH

LIZNEL 150 45RPM

NELSON NED





WS-1080 Stereo Side 1

SI ES PRECISO

(Nelson Ned)
Produccion: SOM Industria e Comercio S.A. Sao Paulo, Brasil
P © 1978 by West Side Latino Records Corp.

MEST SIDE LATINO RECORDS CORP. NEW YORK, N.Y. 10036 . MADE IN U.S.A.

NELSON NED





WS-1080 Stereo Side 2

VEN, DAME TU MANO

(Nelson Ned)
Produccion: SOM Industria e Comercio S.A. Sao Paulo, Brasil

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MEST SIDE LATINO RECORDS CORP., NEW YORK, N.Y. 10036 MADE IN U.S.A.

A-sequel to the best seller All new selections including Siboney, Ay Ay Ay, Brazil and The Peanut Vendor

MORE JUNGLE DRUMS



MORTON GOULD

LM-2768

Now! The long-awaited follow-up to his smash hit **Jungle Drums** album.



SIDE

España Cañi (Marguina) (BMI 4:23)

The Peanut Vendor (Simon) (BMI 4:32)

Calypso Souvenir (Gould) (ASCAP 2:00)

Brazil (Barroso) (BMI 2:45)

Ay Ay Ay (Freire) (P.D.4:58)

Arrangements by Morton Gould

SIDE

Siboney (Lecuona) (ASCAP 3:55)

Danzas Afro-Cubanas (Lecuona) (BML 11:08)

La Conga de Media Noche Danza Negra Y la Negra Bailaba! Danza de los Ñañigos

Guadalquivir (from "Andalucia" Suite) (Lecuona) (BMI 4:19)

In ¾ Time (from "Danzas Cubanas") (Lecuona) (BMI 2:38) (Gloria Agostíni, Harp Solo)

Once again Morton Gould, that peerless weaver of orchestral fabries, has devised a program of the music of Latin America as only he can. And in this jacket we find the perfect sequel to one of Gould's most treasured and popular albums—an album which literally cried out for more—IVIGLE DRUMS.

As before, Gould demonstrates his unique facilities for capturing the very essence of the Latin musical temperament. This particular album, however, involved yet another requisite facet in the complex make-up of what is known as the complete musicain, an art which we, the public, too frequently take for granted. That is the art of programing.

"Our obvious intent," noted Mr. Gould, "was to find a suitable selection of materials which would logically fall in line with our first album. Months were spent in its preparation. Not only did we weigh each piece individually, but each group of pieces as well. A good program must sustain some point of view. It can't be a shallow catchall, or you fail. We know this from experience; the public senses it instinctively.

"In this album," he continued, "you will note that one complete side has been devoted to the music of Ernesto Lecuona. Siboney was a logical choice for an aural curtain raiser for this side, since it is one of his best-known works. The four Afro-Cuban dances, however, are not too well known, and I think they should be. They are part of well known, and I think they should be. They are part of solo. I included the other two of these delicious vignettes in the first Juncue Drums album. Now the set is complete. And since these are transcriptions, I could better approach them as compositions rather than mere arrangements. Their simplicity of melody and lean rhythmic implications virtually beg for the colors of the orchestra.

"In Guadalquivir we get to the very marrow of the composer. This is a marvelously bright showpiece, more extended than the others, and very near in form and texture to Lecuona's better-known Malagueña and Andalucia. And since most Latin music is in 2/4, or even time, In 3/4 Time, Illting and nostalgic, is just right for a brief contrast in the program." That programing is an art I think you must agree by now. And Morton Gould is a past master at this art.

For those of us who recall Mr. Gould's memorable series of radio broadcasts some years back, The Peanut Vendor, Ay Ay Ay and España Cañi ring a particularly familiar bell. These pieces were among the maestro's classic virtuoso arrangements, but broadcast engineering facilities at the time were unable to transmit them in all their vivid brilliance. Today, however, up-to-date recording techniques, especially Dynagroove, have captured their dynamic range and subtle muances. In a sense, you can 'hear' them now for the first time. The bubbling rendition of Brazil, too, belongs in this category of Gould's virtuoso display pieces. They are all given bright, vigorous treatments that remind us just why they are among our favorities.

Morton Gould the composer offers one of his own contributions to the Latin catalog, a new work especially written for this album entitled *Calypso Souvenir*. As he observes, "Let's call this one my personal regards."

I think you'll agree that this entire album is an expression of Mr. Gould's "personal regards." And after you've listened, your immediate response will read something like mine: let's have more JUNGLE DRUMS.

Notes by Barry Kittleson Associate Editor, Music Business

DYNAGROOVE

Dynagrove records are the product of RCA Victor's newly developed system of recording which provides a spectacular improvement in the sound quality. CHARACTERISTICS:

- 1. Brilliance and clarity the original sound in startling definition
- 2. Realistic presence—sound projected in "photographic" perspective
- 3. Full-bodied tone even when you listen at low level
- 4. Surface noise virtually eliminated!
 5. Inner-groove distortion virtually eliminated!

To solve these old and obstinate problems in disc recording, highly ingenious computers—"electronic brains" have been introduced to audio for the first time. These remarkable new electronic devices and processes grew out of an intense research program which produced notable advances in virtually every step of the recording science. The final test of any record is in the

listening—compare the sound of Dynagroove recordings!

Dynagroove recordings are mastered on RCA Magnetic Tape.

BUSTA RHYMES, "Shorty (Put It On The Floor)" CHINGY, FAT JOE and NICK CANNON

From the motion picture & soundtrack "Love Don't Cost a Thing"

> Soundtrack street date: 12/9 Film release date: 12/12

> > HollywoodRecords.com ED-11645-18101 RIP-CORDS

BUSTA RHYMES, CHINGY, FAT JOE and NICK CANNON



"Shorty (Put It On The Floor)"

2. Instrumental

From the Motion Picture and Soundtrack "Love Don't Cost a Thing"



happy medium kites eve to eve *denotes jazz 7 oneida stomp valpolicella dichotomy cheveu du chien the scientist who dreamed of the benzene ring play it by ear baroque again sunday best a #10 to go recess lullabye for amy beth REM :20 over gazatskis

duets for acoustic guitars

recorded live in the studio at winterwood thanx to tom haley for audio sculpting ovation guitars and adamas strings used exclusively all selections binney music/ASCAP

**O 1982 John I. eisenberg and jeffrey b. young*

*except 'denotes jazz which incorporates Take Five by paul desmond library of congress copyright office reference number PAU 454-442 although duplication is flattering, it is lilegal, consequently all rights are reserved. the use of headphones is recommended by photos: rustand. Photos: rustand.





11 151

DIDE 8

- 1. I Lave Martinana
- P. Dread Are The Controller
- 3. The Children Of The Unello
- 4. Dan't Push Your Bruther
- 5. Enguing For Aprilogy

日心を目

- 1. Not Fallow Fashion
- . Roots Laty
- 1. Big Big Girl
- 4. Juni Another Girl
- 5. Startight
- 6. Jamaton Colley Merster |

Reservation (Communication of Communication)

Bass—Colon (Communication of Burnet Drums—Chronichally Street Street Street) (Communication of Colon Colon Runo - American of Especial Street Str

Ammuni & emblaced by Linval Henry on, From red at Channel Control by the facility

During the later sever this authorized must was expensed to make the figure to the or four motion age. Fing Tuesdown in full swing, Channel One's Tuesdomnia less were all more peak and to enter Leadure a such as Lead Thompson were thomps to indeed together a lead to a such as Lead Thompson were thompson to enter the enter the a subtability of such considerable talent.

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Landy Land



Eleakers, Restaurant and Surf. Dune acros country-Money.

WANDERER

































- 111.









THE WANDLAND

SIDE A

THE GATE 3/12
THE MAN WHO IS WATCHING THE VIR 4/3/1
ANCIENT BELLS 3/4/1
ANGEL IN THE DISTANC 3/5/1
INSIDE THE HOUSE 2/5/1
FIYING ANGELS 2/16
TWO GALLANTLY MEN 3/35

SIDE B

THE WANDERER 3:4%
FAIRY DOLL 3:27
RICHLY COLORED ART FANE. 1:12
BRAYEMAN 5:08
THE TEMPLE LANDSCALL
ROOM ON THE HILL 11/

All at Mastered at Hill.

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2007-244 July 20 Cugals 200-254





DISNEP'S MERRY CHRISTMAS CAROLS

Starring Mickey Mouse, Donald Duck, Goofy & Chip'n'Dale with Larry Groce and the Disneyland Children's Sing-Along Chorus

2514

SIDE ONE

1. The Chipmunk Song (Christmas Don't Be Late) Chip'r Dale & Donald

Christmas, Christmas time is near, time for toys and time for cheer. We've been good, but we can't last Hurry, Christmas, hurry fast. Want a plane that loops the loop; Me, I want a hula-hoop. We can hardly stand the wait. Please, Christmas, don't be late. REPEAT

words & music by Ross Bagdasaran © 1958 Monarch Music Corp. Reprinted by permission

2. I Wish It Could Be Christmas All Year Long Willio and Phillio

Willio and Phillio
Everyone is happy, standing
Round the tree.
Singing songs of the season
In ten-part harmony.
It's so good to be together,
The feeling is so strong,
I wish it could be Christmas
All year long.

Now you and I, we know the things That make each holiday, A time of understanding, And loving words to say, A silent night, the candle light, Those warm and special songs. I wish it could be Christmas All year long.

I wish that every spirit in the world Could feel the power, And know love, not once if year, But every minute, every hour. It's a dream, and though it seems You've heard these words before. It's not a new idea

to wish for something more,
but if each day could feel this way,
Iknow it isn't wrong.
I wish it could be Christmas all year long.
Wish it could be Christmas all year long.
Words in music by Phi Baron
Words in music by Phi Baron
(1980 Wordshard Music Company, Inc.

3. Sleigh Ride

Mickey, Donald, Gooty & Larry Groce
Just hear those sleigh bells jingling,
Ring-ling-lingling, too,
Come on, it Stovely weather
For a sleigh ride logether with you.
Outside the sonow is falling
And firends are calling. 'Yoo-hoo,'
Come on, it's lovely weather
For a sleigh ride together with you.
Giddy-yap giddy-yap giddy-yap.

let's go. Let's look at the show, We're riding in a wonderland of snow. Giddy-yap, giddy-yap, it's grand,

it's grand, Just holding your hand, We're glidring along with a song O'I a wintery larryland. Our cheeks are nice and rosy, And comfy cozy are we. We're snuggled up together Like two birds of a feather would be. Let's take that road before us And sing a (-horus or two. Come on, it's lovely weather For a sleigh rote together with you. There's a birthday party at the home of Farmer Gray. It il be the perfect ending Of a perfect day. We'll be singing the songs we love to sing Without a single stop. Arthe fireplace while we watch

At the fireplace while we wa the chestnuts pop." Pop! Pop!

Poff Popl Popl
There's a happy feeling nothing
In the world can buy,
When they pass around the coffee
And the pumpkin pie.
It'll nearly be life a picture print
By Currier and Ives.
These wonderful things are the things
We remember, all through our lives!
REPEAT FIRST VERSE

REPEAT FIRST VERSE
music by Lerry Anderson, words by Mitchell Perish
(91950 by Belwin Mills Music, Inc.
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4. Away in Manger

Larry Groce

verse: 1
Away in a manger, no crib for a bed,
The little Lord Jeess
Lay down His sweet head.
The stars in the sky
Looked down where He lay,
The little Lord Jesus,
Asleep on the hay.
Verse: 2
The cattle are lowing,
The Baby awakes,
Bull tittle Lord Jesus,
Bull tittle Lord Jesus,

The Baby awakes,
But little Lord Jesus,
No crying He makes.
Hove Thee, Lord Jesus,
Look down from the sky,
And stay by my cradle
Till morning is nigh.
REPEAT VERSE 1

Verse 3
Be near me, Lord Jesus,
I ask Thee to stay
Close by me forever,
And love me, I pray.
Bless all the dear children
In Thy tender care,
And fit us for heaven
To live with Thee there.

5. Here We Come A-Caroling

S. Nete We Come a K-Caroling
Larry Groce
Here we come a-caroling
Here we come a-caroling
Here we come a-wandering.
So fair to be seen.
CHORUS:
Love and joy come to you,
And to you your wassail, too,
And God bless you and send you
A happy New Year!
And God bless you and send you
A happy New Year!
We're not daily beggars
Who go begging door to door,
But we are neighbors' children
Whom you have seen before.
REPEAT CHORUS
We have got a little purse
Of stretching leather skin.
We want a little money
To line It well within.

REPEAT CHORUS

God bless the master of this house, Likewise the mistress, too, And It he little children That 'round the table go. REPEAT CHORUS

6. The First Noel

Molly Ringwald
The first Noel the angels did say,
Was to certain poor shepherds,
In flelds as they fay,
In flelds where they
Lay keeping their sheep.
On a cold winner's night
That was so deep.
Noel, Noel, Noel, Noel, Noe

They looked up and they saw star Shining in the East beyond them far, And to the earth it gave great light, And so it continued both day and night. Noel, Noel, Noel, Noel, Starb Sorn is the King of Israel.



SIDE TWO

1. Here Comes Santa Claus Mickey, Donald, Goofy & Larry Groce

Here comes Santa Claus! Here comes Santa Claus! Right down Santa Claus lane! Vixen and Blitzen and all his reindeer Pulling on the rein Bells are ringing. Children singing, All is merry and bright. Hang your stockings And say your prayers,
'Cause Santa Claus comes tonight. Here comes Santa Claus! Here comes Santa Claus Right down Santa Claus lane! He's got a bag that is filled with toys For the boys and girls again. Hear those sleigh-bells jingle-jangle, Oh, what a beautiful sight. Jump in bed, cover up your head, Cause Santa Claus comes tonight. Here comes Santa Claus! Here comes Santa Claus! Right down Santa Claus lane! He doesn't care if you're rich or poor, For he loves you just the same. Santa knows we're all God's children, That makes everything right.
Fill your hearts with Christmas cheer, ause Santa Claus comes tonight. Here comes Santa Claus! Here come's Santa Claus Right down Santa Claus lanel

2. Joy to the World

Larry Groce Joy to the world! The Lord is come; Let earth receive her King el every heart Prepare Him room And heaven and nature sino. And heaven and nature sing, And heaven and heaven And nature sing Joy to the world! The Saviour reigns; Let men their songs employ. While fields and floods Rocks, hills, and plains Repeat the sounding joy, Repeat the sounding joy. Repeat, repeat, the sounding joy. He rules the world With truth and grace, And makes the nations prove The glories of His righteousness, And wonders of His love, And wonders of His love. And wonders and wonders of His love Wonders and wonders of His love.

3. Silver Bells Larry Groce

City sidewalks, busy sidewalks Dressed in holiday style In the air there's a feeling of Christmas. Children laughing, people pasing, Meeting smile after smile, And on every street corner you hear. CHORUS: Silver bells, Silver

And above all this bustle you hear: CHORUS words and music by Jay Livingston and Ray Evans © 1950 Paramount Music Corp. Reprinted by permission

4. The Twelve Days of Christmas

Mickey, Donald, Goofy, Minnie Mouse, Chip'n'Dale Clarabelle Cow and Larry Groce On the first day of Christmas My true love gave to me A partridge in a pear tree. On the second day of Christmas, My true love gave to me Two turtle doves and a partridge in a pear tree. On the third day of Christmas, My true love gave to me Three French hens Two turtle doves And a partridge in a pear tree. On the fourth day of Christmas, My true love gave to me Four calling birds, Three French hens, Two turtle doves And a partridge in a pear tree

On the fifth day of Christmas, My true love gave to me Five golden rings, (etc.) On the sixth day of Christmas My true love sent to me Six geese a-laying, (etc. On the seventh day of Christmas. My true love sent to me Seven swans a-swimming, (etc.) On the eighth day of Christmas My true love sent to me Eight maids a-milking, (etc.) On the ninth day of Christmas, My true love sent to me Nine ladies dancing, (etc.) On the tenth day of Christmas, My true love sent to me Ten lords a-leaping, (etc.) On the eleventh day of Christmas, My true love sent to me Eleven pipers piping, (etc.) On the twelfth day of Christmas. My true love sent to me Twelve drummers drumming, Eleven pipers piping. Ten lords a-leaping: Nine ladies dancing, Eight maids a-milking Seven swans 2-swimming Six geese s-laying. Five golden rings, Four calling birds. Three French hens. Two turtle doves And a partridge in a pear tree.

5. Have Yourself a Merry Little Christmas Larry Groce

Have yourself a merry little Christmas, Let your heart be light. From now on, our troubles will be out of sight. Have yourself !!

merry little Christmas, Make the Yuletide gay, From now on, our troubles will be miles away. VERSE:

Here we are in olden days.
Happy golden days of yore.
Faithful friends
who are dear to us
Gather near to us once more.
Through the years

we all will be together,
If the fates allow.
Hang a shining star upon
the highest bough.
And have yourself '
a merry little Christmas pow.

REPEAT VERSE
words and music by Hugh Martin and Raigh Blane
copyright 1943 Martin-Goldwyn-Mayer Inc
renewed 1971 Leo Feist, Inc.
1944 renewed 1972-Leo Feist, Inc.

All songs performed by the Disneyland Children's Sing-Along Chorus Choral Director—Betty Joyce Disneyland Miste Records, Burbank, Call 1952 MCMLXXX Wall Disney Productions Printed in U.S. Printed in U.S. Printed in U.S.



SIDE ONE

- 1. PLAY ON (3:44) Paul Butterfield, vocal (Butterfield, Plurb-On Music ASCAP)
- 2. 1000 WAYS (4:49) Rod Hicks, vocal (Hicks, Hicky Do Music ASCAP)
- 3. PRETTY WOMAN (3:51) Ralph Wash, vocal (A. Williams, East/Memphis Music BMI)
- 4. LITTLE PIECE OF DYING (3:29) Paul Butterfield, vocal

5. SONG FOR LEE (3:42)

(Butterfield, arr. by Dinwiddie & Butterfield, Plurb-On Music ASCAP)

SIDE TWO

- 1. TRAINMAN (6:01) Gene Dinwiddie, vocal (Dinwiddie, arr. by Dinwiddie, Plurb-On Music ASCAP)
- 2. NIGHT CHILD (4:32)
 (Harris-Hicks-Dinwiddie-Butterfield, Plurb-On Music ASCAP)
- 3. DROWNED IN MY OWN TEARS (5:10) Gene Dinwiddie, vocal
- (Henry Glover, Jay & Cee Music BMI)
- 4. BLIND LEADING THE BLIND (3:59) Paul Butterfield, vocal (Edlen-Butterfield, Dull Thud Publ./ Plurb-On Music ASCAP)

Producer PAUL. A. ROTHCHILD / Recording Engineers FRITZ RICHMOND, BRUCE BOTNICK, MARC HARMONJ / Re-Mixing Engineer FRITZ RICHMOND / Mixing TODD RUNDGREN

Peaturing PAUL BUTTERFIELD, vocals, harmonica, piano / GENE DINWIDDIE, vocals, tenor-soprano sax, flute, tambourine / ROD HICKS, vocals, bass / RALPH WASH, vocals, potential process, p

All selections arranged by the Butterfield Blues Band except where otherwise noted.



SCHWANN CAT, LIST PRICE VOL. 16 \$3.79

SEVEN LITTLE GIRLS BACK SEAT

PAUL EVANS

GOODBYE BABY

JACK SCOTT THE CHANTONES

SILHOUETTES

The data

The state of the s

APPLE BLUSSUM TIME

ROSEMARY JUNE

SEE YOU IN SEPTEMBER

THE TEMPOS

CUINIAN

BOYS DO CRY

SPARKLETONES

BABY BLUE

THE ECHOES

MY TRUE LOVE

JACK SECT

ARLTON

TEENAGE PRAYER

GLORIA MANN

UPTOWN

THE CRY TALS

SOREL

I LOVE BABY

NEIL SEDAKA **THE TOKENS**

ILL ALWAYS BE IN LOVE WITH YOU

MOSEMARY JUNE

ENTER OF



EN GOODIES

SIDE A: DARLING, HOW LONG - The Heartbeats (Gee)/GLORY OF LOVE - The Angels (Gee) THE SHRINE OF ST. CECILA - The Harptones (Rama)/

LOVE — The Angels (Gee) THE SHRINE OF ST. CECILA — The Harptones (Rama)/
DING DDVG — The Echoes (Gee). OUT IN THE COLD AGAIN — Frankie Lymon (Gee)/
RIP VAN WINKLE — The Devotions (Roulette)
SIDE I: YOUR WAY — The Heartheats (Gee) WEDDING BELLS — Tiny Tim & The Hits
(Roule te: /PEOPLE ARE TALKING — The Heartheats (Gee) CRY LIKE I CRIED —
The Harptones (Gee). ONT ASY GOODNIGHT — The Valentines (Rama) /PAPER
CASTLES.—Frankie Lymon (Gee), THE MASQUERADE IS OVER—The Harptones (Rama)

VOLUME 2 - SIDE A: WHY DO FOOLS FALL IN LOVE - Frankie Lymon (Roulette)/ VOLUME 2 — SIDE R: WHY DO VOLUS FALL IN LOVE — FRANKE LYMON ROUTE REPORT OF THE COASTERS (CARILON), CHARLIE BROWN — THE COASTERS (Atlantic), CRYING IN THE CHAPEL — Sonny Till II The Orioles (Jubilee), PRISCILLA — Eddie Cooley (Roulette), TEARS ON MY PILLOW — Little Anthony & The Imperials (End)

JEPTAS (CITU)
SIDE B: ONLY HAVE EYES FOR YOU — The Flamingos (End)/FOR SENTIMENTAL
REASONS — The Cleftones (Gee)/Little Girl of Mine — The Cleftones (Gee)/
GEE — The Crows (Gee)/A THOUSAND MILES AWAY — The Heartbeats (Roulette)/ CHAPEL OF DREAMS - The Dubs (Gone)

VOLUME 3 - SIDE A: THERE GOES MY BABY - The Drifters (Atlantic)/SEE SAW The Moorglows (Chess)/I'LL BE HOME — The Flamingos (Chess)/BIM BAM BOOM — The Eldorados (Vee Jay)/MAYBE — The Chantels (End)/I LOVE YOU SO — The Chantels (End.

LONG, LONELY NIGHTS - Lee Andrews & The Hearts (Chess)/GOODNIGHT SWEETHEART GOODNIGHT — The Flamingos (End)/BARBARA — The Temptations (Goldisc)/1 SHOT MR. LEE — The Bobbettes (Triple X)/SIXTEEN CANDLES — The Crests (Coed)/SPEEDOO- The Cadillacs (Jubilee)

SIDE A: PEPPERMINT TWIST - Joey Dee & The Starliters (Roulette) VOLUME II — SIDE A: PEPFERMINI INVISI — Juey Dee & III STATINETS (ROUTELE); BONGO STOMP — Little Joey & The Flips (Joy) BRISTOL STOMP — The Dovells (Cameo-Farkway)/THE FLY — Chubby Checker (Cameo-Parkway, WATUSI — The Vibrations (Chess)/HOT PASTRAMI WITH MASHED POTATOES — Pt. II — Joey Dee & Starliters (Roulette

& Starilters (ROUlette)
SIDE B: THE LOCO-MOTION — Little Eva (Dimension)/LET'S PONY AGAIN — The Vibratiors (Chess) HULLY GULLY CALLIN' TIME — The Jive Five (Belton)/HOT PASTRAM-I WITH MASHED POTATOES — Pt. I — Joey Dee II Starliters (Roulette)/ DO YOU WANNA DANCE - Bobbie Freeman (Jubilee)/DANCE WITH ME HENRY -Etta James (Modern)





VOLUME 5 - SIDE A: BOOK OF LOVE - The Monotones (Chess)/STORY UNTOLD -VOLUME 5 — SIDE A. BOOK OF LOVE — The Monotones (Chess)/STORY (NTYOLD— The Nutmegs (Herald-Ember)/PADKE, DANCE, DANCE — The Dells (Vee Jay)/YOU GAVE ME PEACE OF MIND — The Spaniels (Vee Jay)/JOE JOE — The Dells (Vee Jay)/ JUST YOU — Dion & The Bellmonts (Laurie) SIDE B. TEN COMMANDMENTS OF LOVE — The Monoglows (Chess)/SO FAR AWAY — The Pastels (Forest/ZOOM — The Cadillass (Ubblee). The CLOSER YOU ARE The Channels (Ubblee)/SO FINE — The Fiestas (Uddown)/FIVE HUNDRED MILES

TD GO - The Heartbeats (Gee)

 SIDE A: GOODNIGHT SWEETHEART GOODNIGHT — The Spaniels Voca Jay/OH WART A NIGHT THE DELIS (Vee Jay)/WHEN YOU DANCE THE TURBARS (Herald-Ember). IN THE STILL OF THE NIGHT — The Five Satins (Herald-Ember). EVERYOR'S LAUGHING — The Spaniels (Vee Jay)/UP ON THE MOUNTAIN — The

The Nutrings (Ve Jay)

SIDE B: WE BELONG TOBETHER — Robert & Johnny (Oldown)/SHIP OF LOWE

The Nutrings (Herald-Ember)/MOST OF ALL — The Moonglows (Chess)/THERE'S

OUR SONG AGAIN — The Chantels (End)/ I'M CONFESSIM — The Chantels (End)/ LOVERS NEVER SAY GOODBYE - The Flamingos (End)



VOLUME 7 - SIDE A: TEEN ANGEL - Dion ii The Belmonts (Laurie)/SINCERELY VOLUME 7 — SIDE A: IEEN ANDEL — DION III THE BEIMONTS (LAUTIE)/SINCERELY —
The Moonglows (Chess)/TONITE-TONITE — The Mello Kings (Herald-Ember)/GET III
JOB — The Sithouettes (Herald-Ember)/MARIE — The Four Tunes (Jubilee)/BEEP - The Playmates (Roulette)

BCDE - BARBARA-ANN - The Regents (Roulette)-WOO HOO - The Rock-A-Teens (Roulette)-HEART AND SOUL - The Cleftones (Gee)-SHIMMY SHIMMY KO KO BOP - Little Anthony & The Imperials (End)/BERMUDA - The Four Seasons (Gone)/SUNDAY KIMD | LOVE - The Harptones (Roulette)

VOLUME 8 — SIDE A: ALL IN MY MIND — Maxine Brown (Tapp)/"LL EL TRUE — Faye Adams (Herald-Embers) SECRETLY — Jimmy Rodgers (Roulette)/SCHOOL DAY (Ring Goss The Bell) — Chuck Berry (Chess)/ROL DIDLEY — Bo Diddley (Chess)/ROLL OVER BEETHOVEN — Chuck Berry (Chess) SIDE 5: OH OH IM FAILLING IN 10VE AGAIN — Jimmie Rodgers (Roulette)/THRTY DAYS — Ronnie Hawkins (Roulette)/HURTS ME TO MY HEART — Faye Adams (Herald-Ember)/GDODNIGHT MY LOVE — Jesse Belvin (Modern)/KISSES WEETER THAN WINE — Jimmie Rodgers (Roulette)/SHE'S EVERTHHING — Ral Donner (Gone)

VOLUME 9 — SIDE A: SHOUT — Joey Dee & The Starliters (Roulette), FUNNY — Maxine Brown (Tapp), WAIXIN WITH MR, LEE — Lee Allen (Herald-Ember)/HEY LITTLE (RIR. — Dee Clark (Vee Jay), MAYBELLINE — Chuck Berry (Chess)/ROCK YOUR LITTLE BABY TO SLEEP — Buddy Knox (Roulette), SDOUT — Frankie Lymon (Roulette)/HONEYGOMB — Jimmie Rodgers (Roulette)/HONEYGOMB — Jimmie Rodgers (Roulette)/HONEYGOMB — Jimmie Rodgers (Roulette)/HONEYGOMB — STARLINE (ROULETE)/HONEYGOMB — STARL

VOLUME 10 SIDE A: IN MY DIARY — The Moonglows (Chess)/PAINTED PICTURE — The Spaniels (Vee Jay)/RAMA LAMA DING DONG — The Edsels (Oldtown)/EVERY NIGHT (I Pray) — The Charletis (End)/MES GONE — The Charletis (End)/MES PERSON (ENTRY OF THE PROPERTY OF THE WARDEN (Chess)/WHY DON'T YOU WRITE ME — THE JACKS (Modern)/NEVER LET GO — THE Charletis (End)/MM AIRBHT — LIttle Anthony & The Imperials (End)/BON'T ASK MET DBE LONKLY—

The Dubs (Gone)/I'M THE GIRL - The Chantels (End) VOLUME 11 — SIDE A: WHEN WE GET MARRIED — The Oreamlovers (Heritage)/ TONIGHT KATHLEEN — The Valentines (Oldtown)/TO THE AISLE — The Five Satins (Herald-Embey/TLL BE FOREVER LOVING YOU — The Eldorados (Vee Jay)/XT MY FRONT DOOR — The Eldorados (Vee Jay)/WE GO TOGETHER — The Moonglows

SIDE B: BEEN SO LONG — The Pastels (Chess)/CONGRATULATIONS — The Chantels (End/)SPANISH LACE — The Four Seasons (Gone)/CHURCH BELLS MAY RING — The Willows BABY IT'S YOU — The Spaniels (Vee Jay)/ALTAR OF LOVE — The

VOLUME 12 — SIDE A: TOSSIN' AND TURNIN' — Bobby Lewis (Beltone)/STAY — Maurice Williams (Herald-Ember)/DARLING, LESTEN TO THE WORDS OF THIS SONG — Ruth McFadden (Oldtown)/SHAKE A IMMI — Faye Adams (Herald-Ember)/TME JOKER — Billy Myles (Herald-Ember)/DON'T PLAY THAT SONG (Lied) — IMMI E. King

ORIGINALOS SIDE B: FOR YOUR PRECIOUS LOVE — Jerry Butler (Vee Jay)/HEAVENLY FATHER — Edna McBriff (Jubilee)/SNAP YOUR FINGERS — Joe Headerson (Todd)/ LET THE LITTLE GIRL DANCE — Billy Bland (Oldtown)/YOU TALK TOO MUCH — Joe Jones (Roulette)/KING OF FOOLS — Sam Hawkins (Gone)

VOLUME 13 — SIDE A: RED RIVER ROCK — Johnny & The Hurricanes (Twirl)/SOUL TWIST — King Curtis (Enjoy)/WHEELS — The Stringalongs (Warwick)/WHISTLING ORBAN — Baby Cortez (Clock)/RAM-BUNK-SHUSH — Joey Dee (Roulette)/CLOUDS

The Spacemen (Deb) THE SPACEMENT (VEW) BABY CORTEX (Chess)/REVEILLE ROCK — Johnny & The Hur-ricanes (Twirl)/The Happy Organ — Baby Cortex (Clock)/Wiggle Wobble — Les Cooper (Enjoy)/El Watusi — Ray Barretto (Tico)/Beatnik Fly — Johnny & The

VOLUME 14 - SIDE II: EARTH ANGEL - The Penguins (Dootone)/LOVE ME FOR-VOLUME 14 — SIDE II. EARTH ANGEL — The Penguins (Doctone)/LOVE ME FOR EVER — The Fore Equires (PARIS)/LOVE'S BURNING FIRE — Beverly Anne Bibson (Debl/BONEY MARONEY — Larry WINDEN SIDE IS AND SIDE IS

VOLUME 15 — ROCKIN' IN THE JUNGLE — The Eternals (Hollywood)/ZOOM ZOOM ZOOM ZOOM — The Collegians (Winley)/HEY SENORITA — The Penguins (Dootone)/CAUSE VOU'RE MINE — G-Clefs (Paris)/FLORENCE — The Paragons (Winley)/THE

LETTER — The Medallins (Bootone) — the Paragons winney/ The LETTER — The Medallins (Bootone) — SIDE B: LIGHT A CANDLE — Beverly Anne Gibson (Deb)/SYMBOL OF LOVE — G-Clefs (Paris)/GUIDED MISSILES — Cuff Links (Dootone)/FOLLOW ME — The Four Esquires (Pilgrim)/HIDE || WAY — The Four Esquires (Paris)/THE THINBS THAT I USED TO DO - Guitar Slim (Specialty)

VOLUME 16 - SIDE A: SEVEN LITTLE GIRLS SITTING IN THE BACK SEAT - Paul Fears (Carlton)/SILHOUETTES — The Rays (Bernie Lowe Ent.)/SEE YOU IN SEP-TEMBER — The Tempos (Climax)/BABY BLUE — The Echoes (Segway)/GOODBYE BABY — Jack Scott & The Chantones (Carlton)/APPLE BLOSSOM TIME — Rosemary

SIDE B: BOYS DO CRY — The Sparkletones (Paris)/MY TRUE LOVE — Jack Scott (Carlton)/UPTOWN — The Crystals (Golumia Screen Gems)//'LL ALWAYS BE IN LOVE WITH YOU — Rosemary June (Paris)/TEENAGE PRAYER — Gloria Mann (Bernie Lowe Ent.)// LOVE MY BABY — Neil Sedaka & The Tokens (Melba)

YOLUME 17 — SIDE A: KANSAS CITY — Wilber Harrison (Furyl)/HEY SCHOOLGIRL — Tom & Jerry (Big)/FANNY MAE — Buster Brown (Furyl)/THE WIND — The Jesters (Winley)/I NEED YOUR LOVIN' — Don II Dee Dee Ford (Furyl)/DD RE MI — Lee

SIDE B: LET THE GOOD TIMES ROLL — Shirley & Lee (Warwick)/WHILE | DREAM — Neil Sedaka (Melba)/YA YA — Lee Odrsey (Fury)/MY MEMORIES OF YOU — The Marp-tones (Coral)/STRANDED IN THE JUNGLE — The Cadets (Modern)/GUILTY— The Crests (Selma)





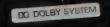
VOLUME 18 - SIDE A: EASIER SAID THAN DONE - The Essex (Roulette) /A GYPSY TOURING TO — SIDE AS EASIER SAID THAN DURK — THE ESSEX (ROULETTE)/A BYPSY GOT EVERYTHING — THE ESSEX (Roulette)/MAN'S TEMPTATION — Gene Chandler (Vee Jay)/HEY LOVER — Debbie Dovale (Roulette)

SIDE B: TWO FACES HAVE I — Lou Christie (Roulette)/I (WHO HAVE NOTHING) — Ben E, King (Atlantic)/A WALKIN' MIRACLE — The Essex (Roulette)/EL WATUSI — Ray Barretto (Tico)/MAKE IT EASY ON YOURSELF — Jerry Butler (Vee Jay) RAINBOW - Gene Chandler (Vee Jay)

VOLUME 19 - SIDE A: WHY DO FOOLS FALL IN LOVE - Frankie Lymon (Roulette). I ONLY HAVE EYES FOR YOU — Flamingos (End)/BARBARA ANN — Regents (Roulette)/SIXTEEN CANDLES — Crests (Coed)/GEE — Crows (Gee)/SO FINE — Tiestas (Oldtown)

SIDE B: EARTH ANGEL — The Penguins (Dootone)/BOOK OF LOVE — Monotones (Chess)/THERE GOES MY BABY — Drifters (Atlantic)/TEN COMMANIMENTS OF LOVE — Moonglows (Chess)/HAPPY HAPPY BIATHDAY, BABY — Tune Weavers (Chess)/LITILE GIRL OF MINE — Clettones (Gee)

STEREO ELECTRONICALLY REPROCESSED

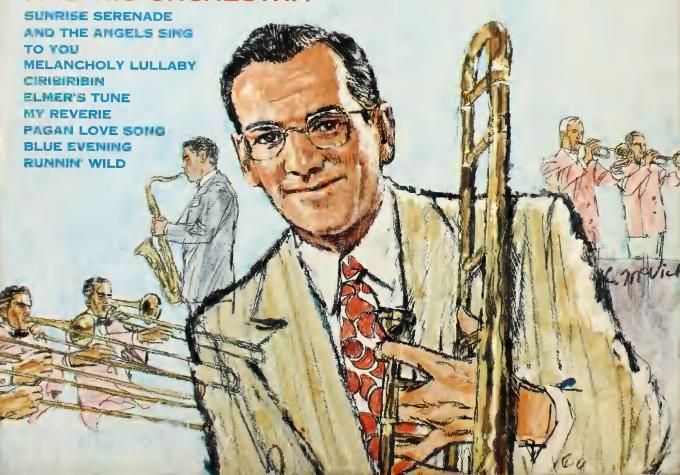


THE ORIGINAL RECORDINGS BY



GLENN MILLER

AND HIS ORCHESTRA



Original Recordings Never Eclipsed... An Era of Music Created by

Glenn Miller

Can it be twenty years? It will have been on December 15, 1964! Twenty years since Major Glenn Miller stepped into the small single-engine AAF C-64 Norseman plane at foggy Bedford airdrome in Southern England. The aircraft flew off into the overcast with a destination in France. Ten days later, ironically on Christmas day, Glenn was listed on the casualty reports as MIA—missing-in-action.

It doesn't seem like twenty years, and in a way this is a great tribute to Glenn Miller. That his music of a quarter of a century past is still so popular and publicly performed all over the world is a phenomenon in the field of popular music which by its very nature has always been transient. That no new Pied Piper has come along to successfully usurp his mantle and crown—despite the flood of "tribute" albums and the labored efforts of myriad coattail riders—is also rather amazing, considering that the popular music business is a field wherein the very business is the promotion of "something new." All the "somethings new" over a period of twenty years have failed to come even close to eclipsing the man, the memory, or the music created by Glenn Miller.

In our second Glenn Miller RCA Camden album (the first is still a best seller), we have chosen a happy mixture of hit parade winners spiced with Glenn Miller specialties.

A&R Coordinator: Ethel Gabriel Remastering by Dick Gardner

IMPORTANT! RCA Camden's monophonic records can be played on stereophonic phonographs. RCA Camden's electronically reprocessed records with two-channel stereophonic characteristics (Stereo/Electronically Reprocessed) <u>must</u> be played on phonographs equipped for stereophonic reproduction.

ABOUT ELECTRONIC STEREO

This record has been electronically reprocessed for stereo from the original monaural version. Although it is not up to RCA Camden's current standards for new stereo recordings, it has been re-issued in this electronically reprocessed stereo version in response to public demand.

SIDE 1

SUNRISE SERENADE (April 10, 1939) Frankie Carle wrote this great standard while still a struggling sideman. Glenn was quick to see the melody's possibilities and recorded it so successfully himself. (3,23)

MY REVERIE (September 27, 1938) One of the greatest hits of 1938, thanks to Larry Clinton's adaptation of this Claude Debusy melody. Ray Eberle sings on this record hallmark, Glenn's first recording for Bluebird and RCA Victor. (3:04)

PAGAN LOVE SONG (June 27, 1939) This song was one of the major hits of 1929, and with this recording Glenn successfully revived it ten years later in a swinging instrumental treatment. (3:12)

TO YOU (May 9, 1939) A smash pop hit which most Americans were humming in happy 1939 is this song which Tommy Dorsey helped compose and Ray Eberle sings. (2:43)

AND THE ANGELS SING (April 4, 1939) Based on ancient Hebrew themes and tempos, this classic was authored by Ziggy Elman. Johnny Mercer added the lyric which Ray Eberle sings. (2:49)

SIDE 2

ELMER'S TUNE (August 11, 1941) Fellow orchestra leader Dick Jurgens helped create this novelty, which didn't take long to become a million-seller for Glenn. The Modernaires join Eberle for this vocal romp. (3:05)

CIRIBIRIBIN (November 18, 1939) The venerable standard from Italy belies its origin in the dashingly Americanized Miller version with lyrics sung by Raw. (2.19)

RUNNIN' WILD (April 18, 1939) This up-tempo killer-diller (it actually dates back to 1922) has always been a challenge to musicians. The great majority never approach the Glenn Miller precision as evidenced here.

BLUE EVENING (May 25, 1939) Gordon Jenkins and Joe Bishop collaborated on this fine ballad. The Miller reed section creates the fitting mood, and Ray again sings. (3:14)

MELANCHOLY LULLABY (September 11, 1939) Jazz star Benny Carter, back home from European triumphs, wrote this beautiful theme, and Glenn gives in exactly the proper setting. Ray Eberle is heard on the vocal refrain.

Public performance clearance-ASCAP.

After you've enjoyed this album, ask your record dealer for other RCA Camden albums.





Cyclen Carring



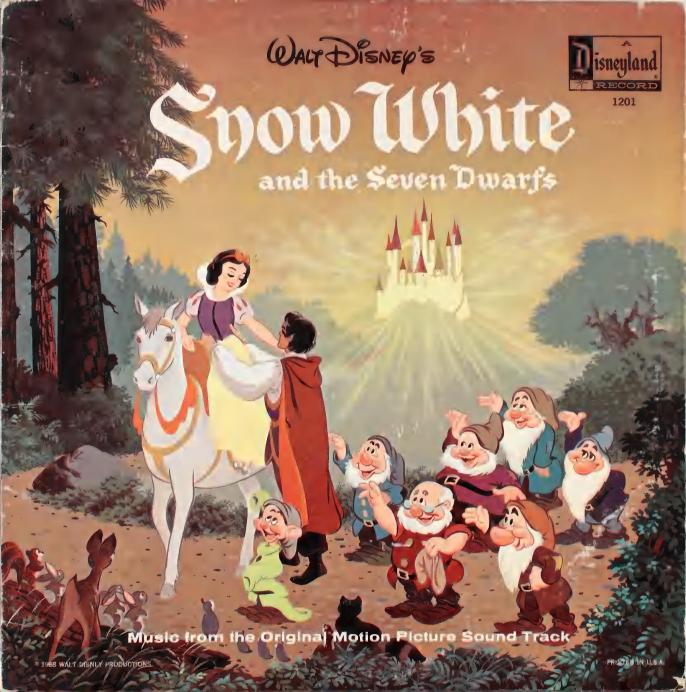
MCA4352

RADAR LÜVE CANDY'S GOING HAD VANILLA QUEEN BIG TREE, BLUE SEA ARE YOU RECEIVING ME

| lousily released by MCA Records, Inc. on the Track | Inc. different (ac. II) but beginn the same title:







MUSIC FROM THE ORIGINAL MOTION PICTURE SOUND TRACK

Featuring the voices of Adriana Caselotti as Snow White and Harry Stockwell as the Prince Songs by Larry Morey and Frank Churchill . Background scores by Leigh Harline and Paul J. Smith



"I'M WISHING"



WITH A SMILE AND A SONG



"WHISTLE WHILE YOU WORK"



"HEIGH HO"



"SOME DAY MY PRINCE WILL COME"

In early 1937, the news spread through Hollywood that the young cartoon maker, Walt Disney, already famous for Mickey Mouse and The Three Little Pigs, was trying to produce a full-length motion picture cartoon feature. Amid much shaking of heads, the Hollywood critics immediately called the project "Disney's Folly". It was rumored to be costing in the millions and who would sit through a feature length cartoon anyway?

In December of 1937 at the Carthav Circle Theatre in Los Angeles, "Snow White And The Seven Dwarfs" was premiered, not without apprehension on the part of Walt Disney and his entire staff, for this was to be the result of many years of careful work and research. It was also an all-or-nothing gamble. The triumph which Walt Disney and his fellow workers enjoyed that night will certainly never be forgotten by them. The box office bonanza which "Snow White" proved to be became the financial basis for Walt Disney Productions' future growth into the entertainment institution it has now become.

The rest is history, now Walt Disney's interests lie not only in motion pictures, both animated and live action, but also in television, in the operation of Disneyland Park, and in the field of phonograph records. Public demand for the release of the sound track of "Snow White" on an L/P record has been enormous. This,

SIDE 1

- 1. OVERTURE ORCHESTRA I'M WISHING (Morey and Churchill) - SNOW WHITE ONE SONG (Morey and Churchill) - PRINCE
- 2. WITH A SMILE AND A SONG (Morey and Churchill SNOW WHITE
- 3. WHISTLE WHILE YOU WORK (Morey and Churchill) SNOW WHITE HEIGH HO (Morey and Churchill) - DWARF CHORUS

despite the fact that the music was initially recorded in 1936, when sound techniques were not up to today's recording standards. And yet the beauty of this fabulous score is so great (no less than six of the songs were on the hit parade in 1938) and the performance by the original cast so charming and typical of the film that the record rightfully takes its place among the other Disneyland Classics such "Pinocchio", "Cinderella", "Bambi" and "Peter Pan",

The motion picture "Snow White And The Seven Dwarfs" has been reissued since its first release, and will be again and again on about a seven year cycle. Its success in other countries of the world matches its triumphs here in the United States. In 1963, for instance, "Snow White" was one of the top grossing films of all pictures released in Europe. Besides the popularity of the film, the music is always well remembered and has been recorded in many foreign versions. There are "Snow White" albums in Spanish, Japanese, French plus countless others. "Snow White" is one of the top grossing motion pictures of all time, and has been seen by probably more people than any other single film ever released. Disneyland Records is proud through this long playing record to be able to preserve this classic sound track for this and future generations of children of all ages.

SIDE 2

- 1. BLUDDLE UDDLE UM DUM (THE WASHING SONG) (Morey and Churchill) - DWARF CHORUS
- 2. A SILLY SONG (Morey and Churchill) DWARF CHORUS
- 3. SOME DAY MY PRINCE WILL COME (Morey and Churchill) SNOW WHITE
- 4. FINALE ORCHESTRA



ide A Underneath My Pillow

Undereath My Pillow

. Underneath Hy Pillow

Underneath My Pillow

4. Underneath My Pillow

Trypsin (lub off)

Stephen Seidita remix

Infective Ratio Edit

by Chris Brophy

M Scotty Boy's Sin City remix

5:56

3310

4:34

3:54

Side B Pushin Me

I. Pushin Me

Z. Pushin Me

Trypsin Club remix

by Chris Brophy

i. Pastiin Re

4. Pushin He

in Padio remiv

Infective Dub Mix

by Chris Brophy





Available on **CD** and Vinvl

www.elleeven.com

Vocals, lyrics and melody by ellee ven

Pushin Me written by effee ven & Antony Lee Underneath My Pillow written by ellee ven



PLBEDD 0.39 VANGELIS PLBEDD 0.39





SIDE A
PULSTAR • FREEFALL
MARE TRANQUILLITATIS
MAIN SEQUENCE • SWORD OF ORION

SIDE B
ALPHA • NUCLEOGENESIS PART 1
NUCLEOGENESIS PART 2 • ALBEDO 0.39

Furthered by Essex Music Int. Lief -- PRS



RECORDED AT **NEMO STUDIOS**, LONDON 1976
ALL TRACKS COMPOSED, ARRANGED AND PRODUCED BY **VANGELIS**REYBOARDS, VARIOUS SYNTHESISERS, DRUMS, BASS AND ALL OTHER SOUNDS BY **VANGELIS***SOUND ENGINEER: **KEITH SPENCER-ALLEN**SLEEVE DESIGN: **GRAVES/ASLETT ASSOC**,
COVER PHOTOGRAPH: **RAY MASSEY**

*SPEAKING CLOSS POST OFFICE TELECOHMUNICATIONS
ASTRONAUT CONVERSATIONS DURING TO THE MOON LANDING COURTEST OF NASA

ALBEDO:

The reflecting power of a planet or other non-luminous andy.

A perfect reflector would have an Albedo of 100%. The Earth's Albedo

18.39% or 0:39.



EYDIE GORME THE LOOK OF LOVE

Side 1

(ASCAP—3.05) THE LOOK OF LOVE (From "Casino Royale") Arranged and Conducted by Pat Williams Produced by Mike Berniker

(ASCAP—2.25) LIFE IS BUT A MOMENT (Canta Ragazzina)
Arranged and Conducted by Mitch Leigh
Produced by Mike Berniker

(BMI-2:41) WHAT MAKES ME LOVE HIM? (From "The Apple Tree") Arranged by Jack Andrews; Conducted by Joe Guercio Produced by Mike Berniker

(BMI-3:01) CRAZY
Arranged by Don Costa; Conducted by Joe Guercio
Produced by Marion Evans

(BMI-2:31) MAKE THE WORLD GO AWAY Arranged by Don Costa; Conducted by Joe Guercio Produced by Marion Evans Side 2

I WALK THE LINE (BMI—3:15)
Arranged by Don Costa; Conducted by Joe Guercio
Produced by Marion Evans

I REALLY DON'T WANT TO KNOW (BMI-3.22)
Arranged by Don Costa; Conducted by Joe Guercio
Produced by Marion Evans

YOU DON'T KNOW ME (BMI-2:40)
Arranged by Don Costa; Conducted by Joe Guercio
Produced by Marion Evans

AS LONG AS HE NEEDS ME (BMI-2:31)
Arranged by Don Costa; Conducted by Joe Guercio
Produced by Robert Mersey

SHALL WE DANCE (ASCAP-1:58)

(From "The King and I")

Arranged by Don Costa; Conducted by Joe Guercio Produced by Robert Mersey

This album has a remarkably apt title. Of course, the prime reason is because one of the outstanding tunes included is that now-classic song, The Look of Love. But, for another very good reason for the title, take \blacksquare look at the star's photo. That's Eydie. Doesn't she have \blacksquare look of love? The answer is yes, and, when you stop to think about it, it's true of all the great artists. Yes, the great performers all have \blacksquare look of love, a radiance that comes over the footlights, from the movie and TV screens. And Eydie, like few others, is able to project this image even via \blacksquare phonograph. It's the look of love and it's the sound of love. And that is what this album is all about.



CL 2764/CS 9564*



CL 2594/CS 9394*



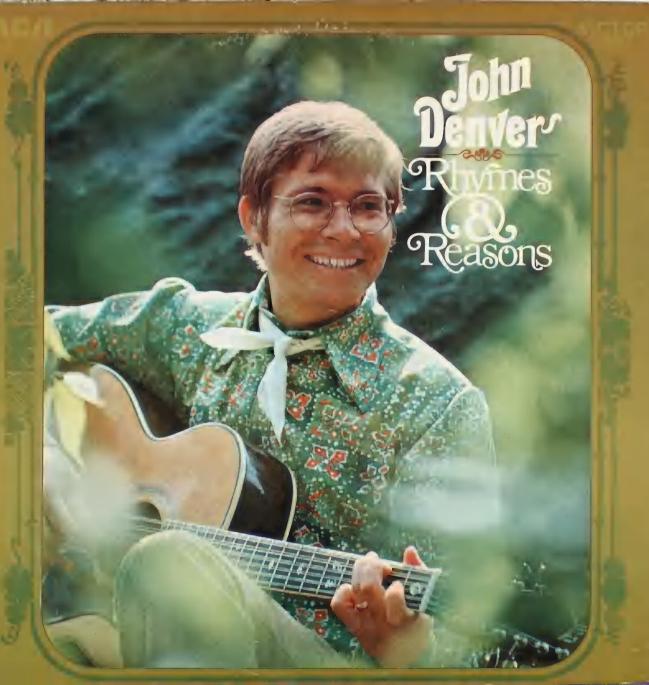
CS 9276*



CL 2376/CS 9176*



CL 2203/CS 9003*



Produced by Hillion Com

118 Love of the Common People on Any Common People

When I'm a regions The Ballad of Richard Music Phymes & Resease

SIDE 2 Yellow Cat assess 24 Esaving, on a Jet Plane cases and (Tou Dun Stomped) My Heart My Bid Man I Wish I Knew How It Would Feel to Be Free

Total the First Day of the Rest of My Life (Sugacin

Rhymes

For the children and the flowers are my sisters and my brothers. Their laughter and their leveliness could clear a cloudy day. Like the music of the mountains and the colors of the rainbow. They're a promise of the future and a blessing for today. And the song that I am singing is a prayer to non-believers, Come and stand beside us. we can find a better way. John Denver

Cherry Law Mark, Inc. 1999. Reprinted to write to

JOHN DENVER

- barn
- -lives
- -cares
- believes!

Special thanks in Paul Presention, Paul Frillia. Herb Loreitte, Russ Sevakus, Ted Sorreits and Star France.

DYNAGROOVE





PRODUCED BY: BEAU HILL AND GORDON PERRY EXECUTIVE PRODUCER: JIMMY JOVINE

*Produced by: Jimmy Iovine and Beau Hill

ENGINEERED BY: BEAU HILL

‡Engineered by: Shelly Yakus and Beau Hill

MINED BY: BEAU HILL with assistance from SHELLY YAKUS at the Village Recorder, L.A. assisted by: Jim Faraci, Robin Lain, Crif Smiuf and at Goodnight L.A. assisted by: Dennis Sagar, Gary Lubow

Additional Engineering: Don Smith, Tom Gondolf, and Thom Cassetta

Recorded at: The Village Recorder, L.A. assisted by: Jim Faraci, Crif Smiuf

Sound City, L.A. assisted by: Ray Leonard

Goodnight Dallas assisted by: Tom Gondolf, Rubin Ayala, and Tom Cook

> Sound Castle, L.A. assisted by: Mitch Gibson

M.R.S. Studios, Houston assisted by: Bill Wade, Roger Tausz

Studio 55, L.A. assisted by: Stuart Furusho, Bobby Gerber

Mastered at Artisan Sound by Greg Fulginiti

Photography and Art Direction by Herbert Worthington, III Chapter Sweetheart: Mandy Howell (thanks for everything)

Special thanks to Mike, Roger, and David for their dedication, friendship, and understanding – And to Stevie for her inspiration and for believing in the music.

This album is dedicated to my family, Linda, Jay, and most of all my mother, Joan for love and support through the years.

Stevie Nicks appears courtesy of Modern Records Anton Fig, Amanda Blue, and Beau Hill appear courtesy of Chrysalis Records



SIDE ONE

CAT DANCERS

Sandy Stewart: vocal, keyboards, b'vocals David Monday; guitars Michael Spencer: drums Beau Hill. synth bass, keyboard solo, b'vocals Stevie Nicks: b'vocals Parker Bradfield Smith: percussion

GET MY WAY

Sandy Stewart: vocal, keyboards, drum synth, b'vocals David Monday. guitar, marimba, b'vocals Beau Hill: synth bass, drum synth Parker Bradfield Smith: congas Stevie Nicks. b'vocals

‡THINK OF ME

Sandy Stewart: vocal, keyboards, b'vocals David Monday: guitars, keyboards Beau Hill: keyboards, synth bass, drum synth Amanda Blue: b'vocals Dave Bluefield: DMX programming Bobbye Hall: percussion

LIVING END

Sandy Stewart: vocal, keyboard, guitar David Monday: guitar Beau Hill: keyboards, synth bass, guitar Parker Bradfield Smith: drums, drum synth

****SADDEST VICTORY**

Sandy Stewart: vocal, keyboards, b'vocals David Monday: guitars Beau Hill: synth bass, synth chimes, b'vocals Anton Fig: drums Jimmy lovine: motif

SIDE TWO

NOT LIKE THE OTHERS

Sandy Stewart: vocal, keyboards, b'vocals David Monday: guitars Roger Tausz: bass guitar Michael Spencer: drums Beau Hill: synth bass, synth percussion Lori Perry: b'vocals

I PRETEND

Sandy Stewart: vocal, keyboards, b'vocals Stevie Nicks: vocal, b'vocals David Monday: guitar Roger Tausz: bass guitar Michael Spencer: drums Beau Hill: b'vocals

MIND OVER MATTER

Sandy Stewart: vocal, keyboards, b'vocals David Monday: guitar Roger Tausz: bass guitar Michael Spencer: drums Beau Hill: keyboard Amanda Blue: b'vocals Parker Bradfield Smith: percussion

LEAVE IT ALL BEHIND

Sandy Stewart: vocal, keyboards, b'vocals David Monday: guitars, keyboards Roger Tausz: bass guitar Michael Spencer: drums Beau Hill: synth bass Amanda Blue: b'vocals

CAT DANCERS

Climbs the wall, cries his call Down the street, on her feet, she says, "C'mon, show me what you have." It is the hour when all broken dreams Look to the stars above. Always fighting for true love

The cat dancers They just don't get it The cat dancers

One step up, two step back Now he's in the danger zone. Puils her tight, one more night 'Cause he can't dance alone. She swings around and breaks away As they delay the bitter end -Each knows that neither one can win

The cat dancers They're at it again The cat dancers

It's you and me I could leave but I could never I could never let you go

Climb that wall, cry that call Better give it all you can, all you can
Where is love when you need it,
What is left when you bleed it,
Something they don't understand...
So no one changes, no one hides the tears

That haunt their eyes -The way love hurts becomes a way of life

For the dat dancers They just don't get it The cat dancers It's you and me

I could leave, but I could never let you go Words by Sandy Stewart

Music by Sandy Stewart and Beau Hill © 1983 SWEET TALK MUSIC, ASCAP

GET MY WAY

Except your love, Is there anything to leave behind Yeah, you make your love Better than you're making up your mind And you give me all your reasons why Why I can't convince you to stay I'm so in love with you So in love with you I'll find a way

What can I do to you What can I do, hey hey To get my way What can I do

To get my way with you

There's no ring No ring around the roses now And the saddest thing Is living with a stranger in the house But there's I new meaning to the words, 'I want you to be mine.' The words are meaningless When they don't pass the test I've got to find...

What can I do to you What can I do, hey hey To get my way What can I do

To get my way with you Better think about it when you go

Ooh, I leave a light On the terrace at night You never know when you might.

What can I do to you What can I do, hey hey

To get my way What can I do To get my way with you.

I'll do anything you say,

I just want to get my way with you

Words and music by Sandy Stewart © 1983 SWEET TALK MUSIC, ASCAP SMALL HOPE MUSIC, BMI/THREE HEARTS MUSIC, ASCAP

THINK OF ME

He's got me on the wire again My feet are propped up on the wall Another cigarette gives in to hear about it all He tells me of the ones he loves The girls he wants to take To far away romances, hearts he breaks

And I will listen patiently, Say the things friends say, And hope that maybe sometime he will Think of me that way Think of me that way

What's her name has made him cry Kept him up all night Tasha's so mysterious When she whispers that she might

But I will wait forever, And hope for that someday When he's drifting off to sleep He'll think of me that way

Think of me that way He needs me, I know But he never lets it show When in ■ cool minute I'd have ■ go And I'd never let him go

Such a fool for the girls and their elegance

Such a fool for the girls and their eleg So nouveau riche I'd out do them all if I got the chance The chance he won't give me But I will wait forever

And hope for that someday If only he would love me, If he'd think of me that way Hope for that someday I'd give the stars above me If he'd think of me that way Hope for that someday Will you love me, will you Think of me that way

Words and Music by Sandy Stewart © 1983 SWEET TALK MUSIC. ASCAP SMALL HOPE MUSIC. BMITHREE HEARTS MUSIC. ASCAP

LIVING END

The living end, It should have been.

My little boy In the middle of a rainbow When you're standing in the colors You cannot see, they never show

All your life You'll keep looking for something more Out the window at the stars When I'm right here at your door

The living end, Oh baby, guess again. A change of heart, But you don't change at all I try to pull you down from the clouds

To make you breathe, Tugging at your sleeve, But you always know the things you need

All your life You'll keep looking for something more Out the windows at the stars When I'm right here at your door With all my love, where I've always been Just waiting for the living end

You will blink and I'll be gone Yes, I can leave where I belong You will think back on these times with me, One big, blurry, honeymooney memory

Baby, do I spell it out for you Must I paint a picture too ...in bitter blue

You'll keep looking for something more
Out the windows at the stars
When I'm right here at your door
With all my love, Where I've always been
Just waiting for the living end.

Words by Sandy Stewart Music by Beau Hill

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SADDEST VICTORY

Don't have to fight, doesn't have to be a war Don't have to bother going off to sea There's enough of a reason here To make peace with me

Where is the passion Well, you don't feel it yet How could you now when it plays so hard to get I'm missing in action, I'm missing the days — That you can't wish away

So you have won, and you have conquered And you have killed a friend in me How does it teel.

Your saddest victory

The best of plans can't hold the line A heart misled couldn't stand the test of time How I tried to stay
The banner waves inside your wall
A hero stands too proud, too tall You got what you wanted, after all But you can't wish away...

So you have won, and you have conquered And you have killed a triend in me How does it feel

You just won your saddest victory

And so my friend, as you count your lies Does a man torget what the soul denies Well, you can try to lorget, so you say — But you won't wish away the day...

So you have won, and you have conquered And you have lost a friend in me How does it feel You just won your saddest victory

I'm laying on the ground, I'm laying on the ground.

Words and music by Sandy Stewart © 1983 SWEET TALK MUSIC, ASCAP SMALL HOPE MUSIC, BMI/THREE HEARTS MUSIC, ASCAP

NOT LIKE THE OTHERS

Well, it's kind of like love But it isn't quite Oh, things look good So close tonight Then your eyes start talking So you shut them tight Shut them tight

So you hurt some women Some women hurt you And now you've got a reason For keeping the two of us from believing The way we do, really do

Well, I'm not like the others Don't punish me for them I'm not like the others Your heart is safe with me I've got to make you see I'm not like the others

Ooh, I hear it like ■ whisper What you never say See, your eyes, my darling give you away And you want to believe it You hope and pray Hope and pray

I'm not like the others Don't punish me for them I'm not like the others Your heart is safe with me I've got to make you see I'm not like the others

Words and music by Sandy Stewart © 1983 SWEET TALK MUSIC, ASCAP SMALL HOPE MUSIC, BMI/THREE HEARTS MUSIC, ASCAP

LPRETEND

Someone's son, someone's man Someone's inspiration, someone's friend Someone's inspiration, someone's interior in depend on sleep to take me to you once again And if I don't wake up to see You standing here in front of me, A dream won't die, a love won't end 'Cause you're torever mine

The faithful listen to your every word I've followed for years and I've seen and heard, Learned and laughed, Idle nights with melodies and photographs But if I realize someday You're unaware, too far away A dream won't die, a love won't end 'Cause you're forever mine When I pretend.

And when you're old with time's demands You can be my teacher, I'll be your hands. Play the part, Stop for nothing but to have you hold me, If I accept what cannot be. No longer count on destiny A dream won't die, a love won't end 'Cause you're forever mine When I pretend

Words and music by Sandy Stewart (C) 1983 SWEET TALK MUSIC ASCAP SMALL HORE MUSIC, BMI/THREE HEARTS MUSIC ASCAP

MIND OVER MATTER

It's just the rain Must be the rain making me feel The way I do It can't be you making me feel

I'm watching it fall So slow, and so apart For me Like too many tears, all of my tears You'll never see

Mind over matter Got to learn to let it go Mind over matter And it won't matter anymore

At first they're grey They're always grey before blue My empty eyes, like cloudy skies over you

I'll always remember My love is too hard to forget But time can be strong And I will go on convincing myself

Mind over matter Got to learn to let it go Mind over matter And it won't matter anymore

'What you believe becomes your world' Envision a dream, make it seem Real enough

Mind over matter Got to learn to let it go Mind over matter And it won't matter anymore

Words and music by Sandy Stewart

© 1983 SWEET TALK MUSIC ASCAP SMALL HOPE MUSIC, BMI/THREE HEARTS MUSIC, ASCAP

LEAVE IT ALL BEHIND

On the crossroads just outside my hometown Stand the refugees on borrowed time alone Down the avenues of old familiar places just see it through the eyes of a stranger

And I leave it all behind And walk away And I leave it all behind And don't look back
Just remember you were the child
When you left it all behind

Brave the city streets, soldier of the dawn Share the lonely tears left for romantic souls Stutter words like self-respect and dignity They don't seem to fit When they mean poverty

And I leave it all behind And walk away And I leave it all behind And don't look back Oh, try to keep this child alive So I left it all behind

What's a girl to do when she just can't forget Like a debutante, who wears a party dress Like a fool who finds it easier to laugh And just when he has it all He says there's nothing there to have

And I leave it all behind And walk away
Yeah, I leave it all behind
And don't look back
Oh, try to keep this heart alive
So I left it all behind

And I leave it all behind And walk away Oh, I leave it all behind And don't look back
Oh, just try to keep this dream alive
And leave it all behind

Words by Amanda Blue and Lyn Robinson Music by Sandy Stewart and David Monday (6) 1983 SWEET TALK MUSIC, ASCAP/KAJAB MUSIC, ASCAP SMALL HOPE MUSIC, BMI/THREE HEARTS MUSIC, ASCAP







POLKA FAVORITES

Wherever Polkas are considered to be the real music of the land, people set their feet to tapping and couples twirl to bouncing, lively tunes . . . LET'S HAVE A POLKA PARTY ... It's simple ... and it's fun ... Start playing this Musico album, "51 POLKA FAVORITES" - and experience the sparkle and spirit generated by the medley's of Polka music that contain so many of your all time favorites.

SIDE ONE

- 1. MEDLEY #1 POLKAS
- 2. MEDLEY #2 POLKAS
- MEDLEY #3 OBEREKS
- MEDLEY #4 POLKAS
- MEDLEY #5 ~ WAI TZFS
- MEDLEY #6 POLKAS

SIDE TWO

- 1. MEDLEY #1 POLKAS
- 2. MEDLEY #2 POLKAS
- MEDLEY #3 CZARDAS & OBEREKS
- 4. MEDLEY #4 POLKAS
- MEDLEY #5 OBEREKS
- MEDLEY #6 POLKAS

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MDS-1010 THE RACE IS ON George Jones MDS-1011 LATIN LOVERS Tito Rodriguez MDS-1012

DOMMAGE, DOMMAGE Stava Rossi

POP PARADE Hugo Winterhalter MDS-1014 BABY I NEED YOUR LOVIN' Gene Pitney MDS-1015 LATIN REFLECTIONS Xavier Cugat MDS-1016 TWILIGHT TIME The Three Suns MDS-1017 COUNTRY FAVORITES George Jones, Roger Miller, Gene Pitney Melba Montgomery, Rex Allen, Don Gibson MDS-1018 BEST IN THE COUNTRY George Jones MDS-1019 THE BEST OF HEART AND SOUL Jerry Butler, The Platters, Inez & Charlle Foxx, Sam Cooke, Tommy Hunt

THE BIG BEAT IS HERE The Ralph Marterie Band MDS-1021 PEARL BAILEY AT HER BEST Pearl Balley DINAH WASHINGTON For Evermore

MDS-1020

THE GREATNESS OF SARAH VAUGHAN Sarah Vaughan

MAME Original English Cast Album Beryl Reid and Joan Turner MDS-1025 SISTERS OF SOUL Dinah Washington, Inez Foxx, Maxime Brown, Irma Thomas, The Toys THE GREAT STARS OF SONG Jerry Butler, Brook Benton, Gene Pitney, Lou Rawls, Al Martino MDS-1027 COUNTRY HALL OF FAME George Jones, Tommy Cash, Don Gibson, Marvin Rainwater and Jimmy Dean MIDNIGHT COWBOY Hugo Winterhalter And His Famous Orchestra THE GREATEST HITS FROM THE FIFTIES TO THE

SIXTIES — Frankie Lyman, Little Anthony, The Moon Glows, The Platters, The Hearts, The Weavers, The Revilers, Buddy Knox, Tommy Edwards MDS-1031 SONGS OF THE ISLANDS

The Hawalian Surfers' Orchestra MDS-1032 51 POPULAR SKATING FAVORITES George Stone

MDS-1033 GREATEST HITS BY THE MEGATONS MDS-1034 ONLY LOVE CAN BREAK A HEART Gene Pitney

MDS-1035 THE GREAT PRETENDER The Platters

MDS-1036 AIRPORT LOVE THEME Hugo Winterhalter MDS -1037 TOGETHER Gene Pitney & Burt Bacharach MDS-1038 HIS BEST IN THE WORLD OF COUNTRY MUSIC George Jones MDS-1039 SOUL EXPLOSION SOUL EXPLUSION
Little Anthony & The Imperials, Sam Cooke, Inez Foxx,
Joe Tex, Ray Charles, Lou Rawls, Brook Benton, The Toys,
Jerry Buller, Dinah Washington, Frankle Lyman,
Jimmy Soul, Maxine Brown, Tommy Edwards MDS-1040 MOTION PICTURE HIT THEMES Hugo Winterhalter MDS-1041 TOGETHER George Jones & Melba Montgomery MDS-1042

THE BEST OF THE MOTION PICTURE HITS Hugo Winterhalter MDS-1043 SLEEPY LAGOON The Three Suns MDS-1044 51 POLKA FAVORITES MDS-1045 GEORGE JONES' COUNTRY & WESTERN SONG BOOK George Jones & The Jones Boys MDS-1046 MDS-1046 BLACK IS BEAUTIFUL Pearl Bailey, Inez Foxx, Melba Moore, Marle Knight, Eartha Kitt, Maxine Brown, Sarah Vaughan

. Amahl and the Night Visitors





THE GENESIS OF AMAHL

This is an opera for chi dren because it tries to recapture my own shidhood. You see, when I was a chi d I I ved in Italy, and in Italy we have no santa-Claus. I suppose that Santa Claus is n uch too busy with American children to be able to handle Italian children is well. Our gifts were brought to us by the Three (sings, instead.

I actually never met the Three Kingstit didn't matter sow herd my little brother and I tried to keep awake at night to catch a glimpse of the Three Royal Visitors, we would always fall asleep just before they arrived. But I do remember hearing them. I remember the weird cadence of their song in the dark distance: I remember the brittle sound of the camels' hooves crushing the frozen snow; and I remember the mysterious tinkline of their silver bridles.

My favorite king was King Melchior, because he was the oldest and had # long white beard. My brother's favorite was King Kaspar. He insisted that this king was a little crazy and quite deaf. I don't know why he was so positive about his being deaf. I suspect it was because dear King Kaspar never brought him all the gifts he requested. He was also rather puzzled by the fact that King Kaspar carried the myrrh, which appeared to him as # rather eccentric gift, for he never quite understood what the word meant.

To these Three Kings I mainly owe the happy Christmas seasons of my childhood, and I should have remained very grateful to them. Instead, I came to America and soon forgot all about them, for here at Christmastime one sees so many Santa Clauses scattered all over town. Then there is the big Christmas tree in Rockefeller Plaza, the elaborate toy windows on Fifth Avenue, the one-hundred-voice choir in Grand Central Station, the innumerable Christmas carols on radio and television—and all these things made me forget the three dear old Kings of my own childhood.

But in 1951 I found myself in serious difficulty. I had been commissioned by the National Broadcasting Company to write an opera for television, with Christmas as a deadline, and I simply didn't have one idea



in my head. One November aftermoon as I was walking rather gloomily through the rooms of the Metropolitan Museum, I chanced to stop in front of the Adoration of the Kings by Hieronymus Bosch, and $\equiv \mathbb{I}$ was looking at it, suddenly I heard again, coming from the distant blue hills, the weird song of the Three Kings. I then realized they had come back to me and had brought me a gift.

I am often asked how I went about writing an opera for television, and what are the specific problems that I had to face in planning a work for such a medium. I must confess that in writing Amahl and the Night Visitors, I hardly thought of television at all. As a matter of fact, all of my operas are originally conceived for an ideal stage which has no equivalent in reality, and I believe that such is the case with most dramatic water of the case with most dramatic stages.

For the creator, the moment of nightmare in a dramatic work occurs when he finally sees his idea frozen in the realistic frame of the theater. Something infinitely precious to the author is altered when the original poetic impulse has been translated into literal and visual terms, no matter how excellent they may be. When realized in the theater, the work becomes suddenly and disassociated and detached entity in front of which he finds himself almost a stranger. That mysterious moment of vision has been made wonderfully and fatally concrete.

I'm sure that to very young people the stage must appear histrionically primitive compared to the cinema and television, but to me the stage still comes the closest to that "ideal theater," perhaps because its greater use of symbolism, imposed by its own limitations, demands of the audience a wider range of imagination and a deeper poetic sense. To me, cinema, television and radio seem rather pale substitutes for the magic of the stage. This is the reason why, in writing Amahl and the Night Visions, I intentionally disregarded the mobility of the screen and limited myself to the symbolic simplicity of the stage.

The spectator who takes no journey and has no appointed time or seat but, carelessly

clad, sits casually on the first available chair in his living room, and who, knitting or perhaps playing with the kitten, "turns on" what he takes to be a theatrical performance, will never know the emotion of a real theatrical experience. The theater must be a choice-a carefully made appointment. Machiavelli, even after he retired to the country, used to don his most elaborate and richest clothes before setting to work on his books. Symbolically, at least, every artist does the same. He addresses you in utter dignity-whether his message be comic or tragic-and to partake in his experience, you must share this seriousness and receive his message wearing your "Sunday clothes."

No harm is done by indulging in "mechanical boxes," nor am I trying to discourage you from listening to this recording. As a matter of fact, listening to an opera on records is a bit like courting a girl by correspondence; it has its advantages and its disadvantages and its disadvantage.

The advantages are considerable. Being unable to see the girl you are courting, you can allow your imagination to soar and lend to your loved one every sort of physical charm she may not possess in reality. The disadvantages are mainly physical ones and much too obvious to enumerate. Now—if the girl happens to be one of those ungainly, cold, intellectual individuals who write well, love at a distance is highly recommendable. But if the girl is s warm, passionate and beguiling creature, love of the flesh-and-blood variety is definitely preferable.

As it happens, my operas are not cold, intellectual creatures: they are rather nice to look at, impulsive and warm-hearted-too warm-hearted at times, so it seems. Although you may enjoy listening to their voices through a speaker, if you are to know them well, I still recommend that you should spend an evening with them at the theater.

Gion Carlo Wength

Mono LM-2762 Stereo LSC-2762

Menotti=AMAHL AND THE NIGHT VISITORS

with the cast of the NBC Opera Company December 1963 television production

> Amahl (a crippled boy of about 12) Kurt Yaghjian

> > His Mother Martha King

The Three Kings:
Kaspar
John McCollum
Melchior
Richard Cross
Balthazar

Willis Patterson

The Page
Julian Patrick

Orchestra and Chorus conducted by Herbert Grossman Produced by Richard Mohr Recording Engineer: Lewis Layton

Libretto enclosed

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Paremary Blomary

AMAHL AND THE NIGHT VISITORS

WORDS AND MUSIC BY GIAN CARLO MENOTTI

OPERA IN ONE ACT

FIRST PERFORMED BY THE NBC TELEVISION THEATER ON CHRISTMAS EVE. 1951



ABOUT THE CAST

Kurt Yaghjian, son of the assistant conductor of the Baltimore Symphony Orchestra, was a member of a school choir that participated in the première of Menotti's The Death of the Bishop of Brindisi in May 1963. Menotti was impressed with the expressiveness of the boy's face and recommended him to NBC for the role of Amahl. Martha King sang The Mother in a performance of Amahl with the Baltimore Symphony under Mr. Grossman's direction. She was a member of the Baltimore Opera Company and a pupil of Rosa Ponselle. This Amahl marked her first appearance with the NBC Opera Company.

Richard Cross (King Melchior) has appeared in several NBC Opera productions he sang Donato in Menotti's Maria Golovin and Pimen in Boris Godunov. He also sang in the Baltimore performance of Amahl. In 1963 the bass-baritone made his San Francisco Opera debut as Count Rodolfo in La Sonnambula, John McCollum (King Kaspar) made his recital debut in Town Hall, New York, in 1952. Since then he has appeared throughout the United States and Canada in concert, recital and opera. He sang Basilio in the NBC Opera production of The Marriage of Figaro; he has sung with the Little Orchestra Society of New York, at Tanglewood and at Spoleto. Willis Patterson (King Balthazar) is both a singer and a teacher. He is assistant professor of music at Virginia State College. A winner of the Marian Anderson Award for Young Singers in 1958, he has been soloist with the Detroit Symphony and other leading orchestras. Julian Patrick (The Page) has performed with a number of opera organizations, including the Opera Department of the Berkshire Festival. A versatile singer, he has also appeared in several Broadway musicals.

Herbert Grossman has conducted NBC Opera productions on many occasions, for television—the world première of Menotti's Labyrinth, The Barber of Seville, Madama Butterfly and Traviata—and on tour. From 1952 to 1954 the American-born and trained conductor was on the staff of the Munich State Opera; since then he has conducted opera at the New York City Opera, in Baltimore and in New Orleans, Equally at home in the concert hall, he has been associate conductor of the Baltimore Symphony and of the Pittsburgh Symphony.



Kurt Yaghjian and Martha King



John McCollum, Richard Cross and Willis Patterson



Conductor Herbert Grossman



Recording in Webster Hall

Production photographs: Courtesy of NBC Recording session photographs: Henri Dauman

LM/LSC-2762 Printed in U.S.A.

Three Days in May Steven Schoenberg

This digitally mastered recording was made using Burwen Studio's recently rebuilt 90-year-old Steinway B. The piano was located inside one of five 13-feet deep speaker horns to augment its rich sound. Two special low-noise capacitor microphones delivered a line level signal to a wide dynamic range mixer-equalizer and then to a Sony PCM-F1 digital recorder. The final digital master tape was slightly re-equalized, the low frequencies were blended, and then it was digitally spliced. All the audio signal processing equipment and microphones used are the products of Engineer and sound specialist Richard S. Burwen.

Produced by Steven Schoenberg and David Sokol Engineered by Richard S. Burwen Recorded at Burwen Studios, Lexington,

Drawing by Barry Moser Graphic Design by Steve Cazavilan Back Cover Photography by Edward Judice

Mastered by Bernie Grundman Matrices and Pressings by RTI

Recorded on May 29, 30, 31, 1984 All performances are spontaneously improvised compositions by Steven Schoenberg. Special thanks to my family, Janis, Steve Cazavilan and Barry Moser



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Also available on cassette

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Side One

Keynote

2 Eclipse 3 Breakfast at Sunrise

4 One-Thirty

5 Lullaby

Side Two

Kyrie

2 Summer Solstice

3 Recurring Dream

4 Final Reflections

4:00 6:33 6:15

3:48

4:18

6:12

3:09 4:02

2:35

/20:36

I dedicate this album to the thoughts, feelings and beliefs which we can share in order to bring about peace throughout the world.

/20:16

SEVEN VALLEYS

Sam Rizzetta

HAMMERED DULCIMER SOLOS

SIDEONE

01000112	
1. Seven Valleys	3:25
2. Cloud Canyons, Dawn (Bass)	1:16
3. Greensleeves	2:46
4. The Hawk & The Trout (Bass)	5:24
5. Lullaby (Dulcetta)	2:09
6. Cloud Canyons, Day	4:00

SIDE TWO

JIDL IVVO	
1. Journey To Near Stars	5:04
2. Amazing Grace (Standard & Bass)	2:16
3. Woodie's Waltz	1:56
4. Seneca Farewell	4:17
5. Clouds Canyons, Dusk (bass)	3:52
6. Seven Valleys	1:54



Heading homeward high over West Virginia Solo at Sunset

Air Ocean rippling against narrow wings Suspends me above sunbright peaks and shadowed valleys.

Home

is just beyond the Horizon.

JOURNEY TO NEAR STARS was written for the Challenger's Crew. I am inspired not so much by what is accomplished, but by what is attempted.

WOODIE'S WALTZ

West Virginia fiddler Woody Simmons has been a special inspiration over the years, so I named this one for him.

All compositions by Sam Rizzetta except Greensleeves & Amazing Grace (traditional) arranged by Sam Rizzetta. This recording uses Rizzetta Standard, Dulcetta (soprano), and Bass dulcimers designed and built by Sam Rizzetta. Performances are on a Standard except as indicated after tune titles.



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Produced and engineered by Sam Rizzetta.
Digital editing: Bill Burns, Prodigital,
Washington, DC.
Design: Fran Lee.
Photography: Carrie Rizzetta.

Rizzetta dulcimers are available from RIZZETTA MUSIC Dept. SV P.O. Box 510

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I Didn't Mean To Be Mean

Walking On Rails Sad Poetry Berserk Warriors Psychedelic Peace Lamp

Catalinas Reward Holiday In Auckland

Side One

If You Leave Me, Can I Come Too?

Let's Cook Too Many Times Got Hit Looking For Bird

Ready For You Now Chemical Travel



Wayne Debelo

Din Ukubassa

Martin Plaga

Gwerdy Smith with talls with a re- Vocals

Produced, Engineered and Remixed by Bruce Brown and Russell Dunlop for Regular Records Australia.

- Produced by Elvis Costello
- • Produced by Cameron Allan







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EVERYTHING IS BEAUTIFUL (3:04) / FM IN LOVE WITH NEW ORLEANS (4:05) APPLAUSE (2:01) / PASSPORT TO THE FUTURE (3:01) / HEY MR. SUN (2:14)

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LONG

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PLAY

This record is a homage to Paderewski — admirable artist, in-comparable patriot — to Paderewski on his birthday. He who had the rare happiness to meet Paderewski knows the power of his unique personality, the ardor of his love for his native land, his faith and his indomitable will.

How can we pay tribute to the memory of this great man if not in playing the music of Poland, of which he was a glorious son?

I shall never forget the hours I spent with Paderewski. His sim-

I sman never rorget the nours's spent with Paderewski. His sim-plicity, his kindness were truly a mark of his greatness. His intense curiosity about music of the past, and especially folk-music, was amazing. Needless to say that the music which meant most to him was that in which he heard the echo of his beloved Poland.

Paderewski was tremendously interested in the harpsichord and loved it. How often he said to me: "I did not know that one could make this instrument sing!"

The pieces included in this recording are those Paderewski loved most. I often played them for him and — at his request repeated them.

The movement of the Humanists, from the beginning of the 15th century, profoundly inspired the music of Poland, and it developed during the 16th and 17th centuries in a prodigious way. Great was the love of certain kings of Poland for music Ngismond First the elder (1505-1548) to Ladislas IV (1632-1648).

Organ, a cappella choirs, military bands, instrumental ensembles—above all the lute—echoed through the palaces and private chapels of kings and nobles. To be surrounded by great musicians, to discover new-horn talents, to attract from foreign lands artists who bring with them new lustre to music, such is the beneficent

role of a prince enamoured of his art.

Thus, at the beginning of the 17th century in Poland we see, working side by side, the great Italian, French and Polish

*DIOMEDES CATO: Chorea Polonica

Diomedes Cato was born in Venice c.1570. When very young, he Diometres Cato was born in venice c.13/0. Wien very young, ne went to Poland and was engaged as a lutanist by the generous patron Stanislas Kostka who had magnificent chapel and celebrated Italian singers attached to his court. Diomedes Cato was of deeply influenced by Polish music and the native life and customs that he remained there to accept Poland as his beloved

adopted country.

The Chorea, in which the dancers, hand in hand, formed a circle, was usually danced in the open, often around an ancient oak tree. It was a processional dance of grave and serene char-

* JACOB LE POLONAIS: Gagliarda

Jacob le Polonais was born c.1545 in Poland and went ... a child Jacob is Foundais was not closed in Found and white a clint to France where he was known a "the Pole" more often than Jacob. "He never played so well as when he was drunk" (Sauval, Histoire et recherches des antiquités de la ville de Paris, 1724). Listen to the adorable Gagliarda with its rhythmic subtlety and

mischievous grace.

*THREE POLISH DANCES of the 17th CENTURY

The first of the three Polish dances - Courante - is also by Jacob le Polonais and is veiled in a light melancholy.

It is followed by two anonymous dances, a short one in E major and another in E minor which is a genuine popular mazurka.

The influence of Polish music upon music of foreign countries during the 16th and 17th centuries is both vast and profound. The

auring the 16th and 17th centuries is both vast and profound. The extraordinary riches of Polish folkore give us the key to this influence which extends up to the 18th century and even beyond. George Philipp Telemann, in his autholicyraphy, tells us that during his sojourn in Cracow he enjoyed participating in kerniser. Thirty-aix happines, eight fiddles tuned a third higher, a quint posaune (bass trombone) and a regal (portable organ)—just think of it!—shrilled out Polish folks ongs which Telemann exalts for their wild beauty and savage originality. He was amazed and delighted by the wealth of musical ideas displayed by the instrumentalists, who improvised while the dancers rested. He said that any composer who heard them could only be enriched, and he admitted frankly that he, himself, did not hesitate to make so Polish folk motives. His works attest to this in an doquent use of Polish folk motives. His works attest to this in an eloquent

FRÉDÉRIC CHOPIN: Mazurka Op. 56, No. 2

The Polish people are naturally musical. Music is part of their life, their work, love and pleasures. The peasant sings while working, scratches the fiddle while drinking at the inn, and blows the flute while herding the animals. The reapers go to the fields and

Wanda Landowska

Harpsichord Plevel

return singing. Singing, they bring in the last eart load. They sing while threshing the grain. The girls who go to pick berries in the woods sing. All farm work is done while singing, the whole village

In the country where I was brought up, I saw, as a child, a farm girl milking the cows—in 2/4 time—while soothing them by singing a mazur in 3/4 time. This, which seems incredible to singing a mazur in 3/4 time. It ms, which seems inferentive to stranger, is natural for a Pole, because of the peculiar accent of the mazur. I think of the famous dispute between Meyerbeer and Chopin: Chopin was enraged at Meyerbeer who insisted, while hearing a mazurka played by Chopin, that it was in 2/4 time. What a pity that Meyerbeer could not have seen the Polish milk-

what a pily man interested could not have seen the Folian inna-maid at work and have heard her singing!

The words of popular songs speak of violins, flutes, bagpipes.
Also of the contrabass, nicknamed "big Maryna." It is especially
the contrabass which growls out the famous and indispensable the contrabass within grows out the amous and innepensation fifth in the bass (listen to the first bars of Chopin's Mazurka in C major, Op. 56, No. 2), on which the mazur, the obertas, the kujawiak—all in triple time—ride so lustily. The fifths of the contrabase stimulate and fan the flame of the dancers. It is important to be aware of the character of the mazur to avoid turning it into an elegant salon piece, accented like a

Viennese waltz.

Life abroad only increased Chopin's nostalgia for his country. Life abroad only increased Chopin's nostalgia for his country, the mazurkas tell us this eloquently, Passionate, melancholy, some are of a heart-breaking sadness. Others evoke the peasant life, the inns, the harvest festivities, the authentic mazur which Chopin saw danced as a child and youth. "You know how anxious I was to reveal our Polish music and I feel that I have been par-tially successful," wrote Chopin to his friend and school-mate, Tytus Wojciechowski.

13tus Wojciechowski.

The mazur of Chopin which I have chosen for this record could be considered as a prototype of this dance. We find in it the most striking features of the mazur: the stamping, the solo of the male dancer (the melody in A minor in the left hand), etc. Chopin on the harpsichord? Yes, on the harpsichord! Do not be angry with me, my pianist friends!

And now, let me tell you why I do this: The harpsichord, reservoir of sharp colors, flute, strings, nasal oboes, bagpipes, contrabass, is the ideal instrument to render folkmusic. You will hear it in "The Hop," the most authentic, the most striking mazurka that ever existed.

*WANDA LANDOWSKA: The Hop, Wedding folk

A very old genuine folk mazur which glorifies the hop. In Poland,

this plant is a symbol of marriage.

The resemblance of this folk song to the mazurka of Chopin is very moving to the heart of Pole.

∠*WANDA LANDOWSKA: Bourrée d'Auvergne

Many years ago, the Auvergne colony of Paris asked me to take part in a regional festival of music and dances of Auvergne. Marius Versepuy (scholar who devoted himself to the folk-music of Auvergne), who knew my fondness for folk-music, sent me m collection of authentic bourrées, and I began to read them. The motives of the bourrée fascinated me and I was struck by their morrees of the bourree assistance me and I was stated by their resemblance to certain Polish dances. I composed a chain of bourrees and transcribed them for the harpsichord. But this resemblance to the Polish Oberek continued to obsess me, and I asked myself, anxiously, if, in playing the bourree, I was accenting it in the true Auvergne spirit. At this time, I lived in sea 18thcentury house, in the Latin Quarter, where there was a large fire-place in my music room. Every week a coal man from the bistro across the street brought me a sack of coal. In Paris, many bistros sell drinks in the front and coal in the rear, and these are almost owned by Auvergnats.

"I shall put to the test my way of playing the bourree," I said to myself as I sat at my harpsichord, awaiting the arrival of the

coal man. A knock at the door and there he was with his sack of coal on his back. I broke into the bourrée. The man stood still, looked ground to see where this music which he knew so well was coming from. He put down his sack and began to dance. Happy,

coming from. He put down his sack and began to tance, happy, I gave a sight of relief.

During the festival, my Auvergne friends enthusiastically showed their gratitude. Since that time, I have often played the bourrée at my concerts, reassured by the Auvergne people. But, then, when I play this bourree, why do the Poles, who attend my concert, come to me, moved, to thank me for playing an Oberek?

François COUPERIN LE GRAND: Air dans le gout Polonais

The influence of Polish taste in the entire musical world was widespread. Thus, let us not be surprised that Couperin composed the Air dans le goût Polonais (XXe Ordre), a true mazurka, to render homage to Marie Leszczynska, the wife of Louis XV.

Jean Philippe RAMEAU: Air grave pour deux Polonais 6

The Air grave pour deux Polonais is part of the prologue to Rameau's Opera Les Indes Galantes.

What is most characteristic of Rameau's art is the composer's

extraordinary awareness of the value of the least effect he wishes to obtain, whether it be on the boards of the theatre or on the double keyboards of the harpsichord.

According to Rameau's instructions, the Air grave pour deux Polonais has to be played "fièrement" (proudly). This applies to the tempo and to the right accentuation. In this way he depicts the lofty bearing of great Polish noblemen.

*Michael Cleophas OGINSKI: Polonaises in A minor and G major

The Oginski princes were famous for their chivalry, their ardent patriotism and their love of music and the fine arts. They represent the perfect type of 18th-century dilettanti. Prince Michael Casimir, disappointed in his high political as-

printions, retired to his estates where he maintained an orchestra composed of the best musicians, both Polish and foreign, to which was attached several distinguished singers. He showered them with his generosity.

He, himself, played several instruments, particularly the harp, and the addition of pedals to it is attributed to him. It was he who

and the addition of pedals to it is attributed to him. It was he who suggested to Haydn the subject of the Creation for an Oratorio. Prince Michael Casimir was also a distinguished painter. His nephew, Prince Michael Cleophas, born in 1765 at Guzow, near Warsaw, continued the family tradition. Soldler, diplomat, writer, poet and composer, he was, above all, a ferent Pole. Michael Gleophas' fame rests mainly on his Polonaises Chopia, knew them from childhood, played them, loved them and took knew them from childhood, played them, loved them and took

The versatility of Michael Cleophas is very curious. Side by side with a Polonaise, pathetic and rhythmically intense (A minor), he gives us one, playful and gracious (G major) in the Italian style at the end of the 18th century.

Woundafandouska

Lakeville, Connecticut, June 1951 All pieces transcribed by Wanda Landowska will soon be published,

NB. We find a rich source of material on ancient Polish music in Dr. Alicja Simon's thesis.

		SIDE 1
RAND	1	Polonaise in A Minor
		Bourrée d'Auvergne
BAND	3	Gagliarda
		Chorea Polonica
BAND	5	Polonaise in G
		SIDE 2
BAND	1	Air grave pour deux Polonais
BAND	2	Air dans le goût Polonais
		Three Polish Dances
		The Hop
BAND	5	Mazurka in C, Op. 56, No. 2



2 RECORD

RECORD ONE Side A

BALLROOM POLKA
(R. Henry)
STARLIGHT OBEREK
(R. Henry)
TEDDY AND EDDY — POLKA
(R. Henry)
BLUE WALTZ
(W. Dana)
SLAPHAPPY POLKA
(R. Henry)
ACE OF SPADES — POLKA
(R. Henry)

Side B

COUNTY FAIR POLKA
(R. Henry)
LOVENEST — OBEREK
(R. Henry)
TALL MAN — POLKA
(R. Henry)
BONES — POLKA
(R. Graham/J. Baffa/W. Dana)
AT THE WELL — OBEREK
(R. Henry)
LAKE SIDE — POLKA
(R. Henry)
Vocal: EDDIE SKINGER

RECORD TWO

TWIST POLKA
(R. Henry)
ORCHID WALTZ
(W. Dana)
DREAM GIRL — OBEREK
(W. Dana)
HOP-TOP-JUMP POLKA
(W. Dana)
POLISH HEART — KUJAWIAK OBEREK
(W. Dana)
TOUCH AND GO — POLKA
(R. Henry)

Side B

MY BUDDY — POLKA
(R. Henry)
TONY THE BACHELOR — POLKA
(R. Henry)
SETTING SUN — POLKA
(R. Henry)
APPLE TREE — OBEREK
(R. Henry)
RIDING HIGH — POLKA
(R. Henry)
GOODNIGHT MY LOVE — POLKA
(R. Henry)

BALLROOM POLKAS

RAY HENRY

OTHER TWO-RECORD SETS



D598-1 LET'S HAVE A POLKA PARTY



D598-4 BALLROOM POLKAS



D598-2 A DANCE DATE WITH EDDIE ZIMA



D598-5 POLKA WITH RAY HENRY AND THE CONNECTICUT BRASS



D598-3 THE GOLDEN HITS OF FRANK WOJNAROWSKI



D 598-6 SONGS FOR MOTHER/MATKA





RAY HENRY and his Orchestra DOMINO POLKA
RAIN, RAIN POLKA
CANDY POLKA
HIGHWAY PATROL-POLKA
UNITY POLKA

ZIG ZAG POLKA
TIME OF YOUR LIFE-POLKA
GOLD APPLE-POLKA
PLEASANT DREAMS-POLKA
SHUT OUT-POLKA
KED SHOES-POLKA

DLP 1208

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- A. Hot Foot Polka, Polish Hop Polka, Thats My Pop Polka, Snappy Polka, Old Fashioned Polka, Brokenhearted Oberek.
- Indiano Hop Polka, Chop Suey Polka, Bright Eyes Polka, Lazy Farmer Polka, Universal Polka, Evening On The Shore Waltz.

DLP 1201 . STEVE ADAMCZYK & HIS HUNGRY SIX

- A. Baby Doll Polka, High Castle Polka, Steve's Special Polka, Cuckoo Polka, Fan Dancer Polka Joyce Oberek.
- Molins Play For Me Polka, Merry Go Round Polka, Hi-Fi Polka, I Had A Girl Friend Oberek Rolling Stone Polka, Don't Kid Me Polka.

DLP 1202 . FRANK WOJNAROWSKI & HIS ORCHESTRA

- A. | Love Julida Polka, Ferry Boat Polka, Celebration Polka, Shoeless Oberek, Blossom Time Polka, Dancing Girl Oberek.
- 3. Finger Dance Polka, Clarinet Polka, Lucki-Urban Polka, Blue Sky Oberek, Broke But Happy Polka, Polka King Polka.

DLP 1203 - RAY HENRY & HIS ORCHESTRA

- A. Blonde Bombshell Polka, Dawn Patrol Polka, Trip To The Moon Polka, Skiddles Polka, Speakeasy Polka, Skating Oberek.
- Clarinet Polka, Julida Polka, Midnight Polka, Four Leaf Clover Polka, Knock Out Polka, Skylight Oberek.

DLP 1204 - GENE WISNIEWSKI & HIS HARMONY BELLS ORCH.

- A. Open The Door Polka, Canasta Polka, Wedding Anniversary Polka, Cuddles Polka, Magic Polka, Sunny Skies Polka.
- B. My Fanny Polka, Rock & Rye Polka, Soldier Boy Polka, Serenade Polka, Emilia Polka, Whistle Stop Polka.

DLP 1205 - BERNIE WYTE & HIS ORCHESTRAS

A. Pennsylvania Polka, The Woody Woodpecker Song, Herr Schmidt Polka, Cuckoo Waltz, Beer Barrel Polka, Hamburger Polka. B. Wedding Polka, Pulaski Skyway Polka, Spiteful Girl Polka, Chicken Market Oberek, Cowbell Polka, Mountaineer's Polka.

DLP 1206 • WALTER SOLEK & HIS ORCHESTRA*

- A. Tonight Polka, Jolly Farmer Polka, Surprise Polka, Paradise Polka, Tambourine
 Polka, Wild Bull Polka.
- B. It's Raining Polka, Jolly Wally Polka, Umbriago Polka, Starlight Polka, Dumpling (Pierogi) Polka, Supreme Polka.

DLP 1207 . EDDIE ZIMA & HIS ORCHESTRA*

- A. Slap Happy Polka, Green Bridge Polka, Circus Polka, Meet The Missus Polka, Going To A Wedding Polka, Bow Tie Polka.
- B. Green Grass Polka, Dark Cloud Polka, Barrelhouse Polka, Rock-A-Bye Polka, What'll It Be Polka?, Dimples Polka.

DLP 1208 • RAY HENRY & HIS ORCHESTRA*

- A. Domino Polka, Rain-Rain Polka, Candy Polka, Highway Patrol Polka, Unity Polka, Stamp Your Feet Polka.
- B. Zig Zag Polka, Time Of Your Life Polka, Gold Apple Polka, Pleasant Dreams Polka, Shut Out Polka, Red Shoes Polka.

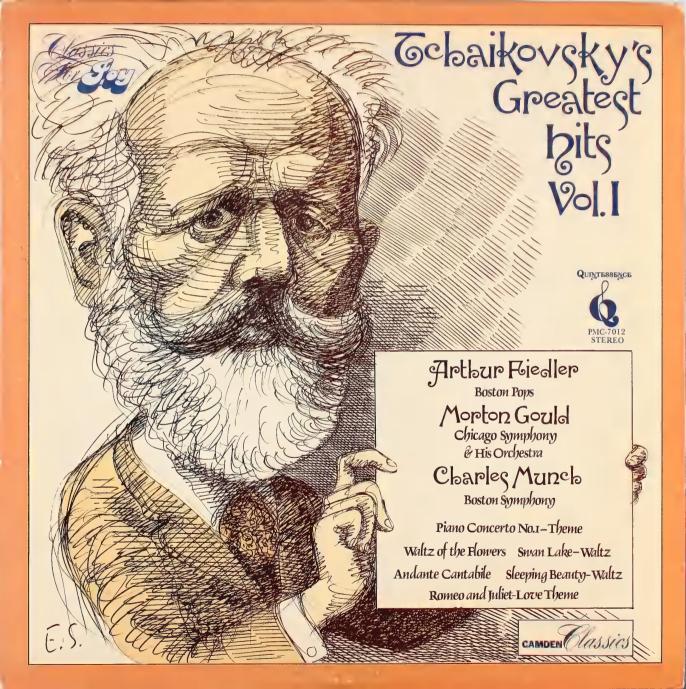
DLP 1209 • GENE WISNIEWSKI & HIS HARMONY BELLS ORCH.*

- A. Rock & Roll Polka, Kiss Me Kid Polka, Baseball Polka, Tutti Frutti Polka, Prince & His Grace Polka, Leap Year Oberek.
- B. Beer Barrel Polka, Gloria Polka, Hocky Pocky Polka, Bunny Hop Polka, Tom-Tom Polka, Gas Pipe Polka.

DLP 1210 . FRANK WOJNAROWSKI & HIS ORCHESTRA*

- A. Dream Polka, Jay-Cee Polka, Blue Roses Polka, Melody Polka, Robin Polka, Quiz Polka.
- B. Coal Miner Polka, Wolf-Wolf Polka, Merry Widow Polka, Off We Go Polka, Peacock Feather — Krakowiak, Bayway Polka.

^{*} These records to be released in the very near future.



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MORTON GOULD/ THE CHICAGO SYMPHONY:

Morton Gould and the Chicago soar with ballet and opera waltzes that are not an invitation but a command to dance.

- Time Magazine

CHARLES MUNCH/THE BOSTON SYMPHONY ORCHESTRA:

"The Romeo is very good indeed, and in the stunning presence of the recorded sound seems to take its place at the head of available versions."

> - Robert C. Marsh/ HIGH FIDELITY

ANSHEL BRUSILOW/ THE CHAMBER SYMPHONY OF PHILADELPHIA:

"Once again I am impressed by Brusilow's sensitivity to dynamic shading; he is thoroughly at home in this literature, and his players respond beautifully to his directions... and the Andante Cantabile from Op. 11, is dressed in its best."

> - Shirley Fleming/ HIGH FIDELITY

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A Hit Parade of Tchaikovsky's most beautiful melodies!



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Released on RCA Records

TCHAIKOVSKY'S GREATEST HITS-VOL.I

SIDE ONE

1. PIANO CONCERTO NO. 1 FIRST MOVEMENT (abr.) (6:38) Arthur Fiedler/Boston Pops Ralph Votapek, Pianist

2. SWAN LAKE WALTZ (7:05)

Morton Gould/Chicago Symphony Orchestra

3. SLEEPING BEAUTY WALTZ (4:24) Morton Gould/Chicago Symphony Orchestra

4.WALTZ OF THE FLOWERS (6:23)

Morton Gould/ Chicago Symphony Orchestra

SIDE TWO 1.ROMEO AND JULIET LOVE THEME AND CONCLUSION (5:38)

Charles Munch/ Boston Symphony Orchestra

2.ANDANTE CANTABILE (FROM QUARTET NO. 1) (6:33) Anshel Brusilow/Chamber Symphony of Philadelphia

3.SYMPHONY NO. 5 (ANDANTE CANTABILE) (12:53)

Morton Gould and his Orchestra John Barrows, French Horn

TCHAIKOVSKY'S GREATEST HITS!

'Tonight We Love," "Moon Love," "Our Love," "On the Isle of May." In the 1940's, Tin Pan Alley had a field day with the music of Tchaikovsky heard on this album.

Adding their own lyrics and adapting Tchaikovsky's tunes to the standard 32-bar pop song formula, commercial composers created hit after hit. These songs ruled the airwaves in the 1940 s'. Many of them appeared week after week on that winner's circle of pop song - the Lucky Strike Hit Parade (a popular radio program that engaged singers and orchestras to perform the top-selling pop records live before an audience).

Today, great ballad singers like Tony Bennett, Jerry Vale, and Johnny Mathis still turn to these evergreens for the powerful memories they evoke in their audiences. Today, it is not considered commercial to raid the classics but since Tchaikovsky and many others presented their 'hits' in the most compelling form, to begin with, all we need do is turn to the music itself.

The variety of Tchaikovsky's melodies is astonishing. You'll hear the sweeping brilliance of the big theme from the First Piano Concerto, the vaulting, leaping turns of the ballet waltzes, the soaring ecstasy of Romeo and Juliet - the tender joy of the andante cantabile from the First String Quartet and, finally, the autumnal, burnished tone of the French horn singing one of Tchaikovsky's greatest melodies in the Andante Cantabile from the Fifth Symphony.

"TONIGHT WE LOVE" CONCERTO

Freddy Martin's pop version of the sweeping theme that opens Tchaikovsky's ever-popular First Piano Concerto, made the Lucky Strike Parade. This theme is one of Tchaikovsky's most brilliant and original inspirations and is heard only in the opening pages of the concerto but it is so arresting that is has

literally been the "open sesame" to Tchaikovsky for millions

BALLET WALTZES!

When Europe caught waltz fever from the waltz king himself, Johann Strauss, Jr., Russia was no exception. Tchaikovsky's waltzes are more symphonic than Johann's. Indeed, the third movement of his Fifth Symphony is a captivating waltz. These waltzes, among the most famous and beloved of all Tchaikovsky's music, are drawn from his enormously popular ballets: Swan Lake, Sleeping Beauty and the Nutcracker. Johann Strauss, Jr.'s social, ballroom waltzes are here transformed into spectacular dances bursting with balletic leaps, turns and climaxes. These waltzes are definitely not for dancing, unless you happen to be Rudolf Nureyev.

ROMEO AND JULIET

The soaring, second appearance of the love theme from Tchaikovsky's Romeo and Juliet is a more powerful, impassioned statement than its first tender, innocent announcement. The lovers have become aware of the tragic events surrounding them and indeed, no sooner has this love music reached its ecstatic climax than we again hear the strife-filled theme depicting the age-old animosity of the two royal families of Verona-the Capulets and the Montagues. The tragic epilogue, a requiem for the lovers, is built on the love theme motif. The love theme enjoyed hit parade status in the 1940 s'as "Our

ANDANTE CANTABILE

Tchaikovsky composed two famous Andantes Cantabile (slow and singing melodies). The first is drawn from his String Quartet No. 1, which he composed at the age of 31, the beginning of his artistic maturity. It was inspired by an old Russian folk tune which Tchaikovsky obtained from a carpenter. Cobbett's Cyclopedic Survey of Chamber Music gives this description of the andante cantabile:

"The whole movement is utterly beautiful and exquisite in its simplicity. No wonder that it should have made the whole quartet and its composer famous."

There is a world of difference between the youthful, tender Andante cantabile of the First String Quartet and that of the Fifth Symphony composed 19 years after the Quartet. In the intervening period Tchaikovsky had become a complete master of the symphonic form. He was able to bend it to his every whim and inspiration, inventing dramatic episodes of enormous thrust and power, building powerful climaxes - but always having his orchestra sing with an irresistible warmth and passion. This Andante Cantabile is built on two of Tchaikovsky's most inspired melodies. The French horn announces the first. and one of the most famous, themes in all music. Millions know it as the pop hit "Moon Love." It requires a real virtuoso and, fortunately, Morton Gould has one in John Barrows who has played First Horn in many great symphony orchestras. The other theme is announced by the oboe and later taken up by the full orchestra. It is scarcely less famous than the first theme having also been turned into a pop song and used as the signature for John Nesbit's popular radio, TV and movie series: The Passing Parade.

- R. Peter Munves

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vikki carr

it must be him



side one

It Must Be Him* (ASCAP, 2:48) Can't Take My Eyes Off You (BMI, 3:10) Alfie* (ASCAP, 2:45)

One More Mountain (BMI, 2:28)

A Million Years Or So (BMI, 2:45)

So Much In Love With You* (BMI, 2:07)

Tunesmith (BMI, 3:10)

side two

A Bit Of Love (BMI, 2:35)

Forget You* (ASCAP, 2:12)

Look Again* (ASCAP, 2:37)

(Theme from "Irma La Douce")

Her Little Heart Went To Loveland* (ASCAP, 2:25)

Blue world. The blue world of sad love songs is a big part of the special world of Miss Vikki Carr. Her many moods are as different as the seasons, each with its own meaning and its own warmth. She projects them with an honesty that makes you believe her message. Her message here is one of sadness. She makes you believe it because she believes it-she lives what she sings. Vikki seems to be an actress playing the leading role in her own life story-every line seems real, rehearsed through the ordeals of experience. This is how she delivers a song; each

lyric is a part of her and by singing she gives a part of herself. Vikki's complete involvement in her music, however, is a small part of her success. She has the tools-voice and style. They create moods that capture the emotions of anyone who "experiences"

But there's another reason why Vikki Carr comes across so beautifully in this album. Ernie Freeman, the man who arranged "That's Life" for Frank Sinatra and other hits for Bobby Vee and Gene McDaniels, adds his talent and experience in musical arrangements to Vikki's vocal brilliance. The result is an unequaled excellence in both areas.

The title song, "It Must Be Him," especially captures Vikki's mood for this album. The music was written by Gilbert Becaud, who was responsible for "What Now My Love," as well as many other beautiful songs. Vikki portrays the feeling in an emotional way; it is a sincere example of her captivation. The mood is one of despair -an ended love affair and the flicker of hope that lingers. Vikki makes you believe.

The selection of tunes, itself, seems to be an art; each lends itself to Vikki and her style-she has complete control. Her melancholy mood is brought to a dramatic climax by "A Million Years Or So" and "Forget You."

"... forget you? Why, that's the funniest joke I've heard, so funny that I cry ... with laughter." Copyright Chappell & Co., Inc.

Al Stoffel

Producers: Tommy Oliver and Dave Pell* Arrangers: Ernie Freeman, Perry Botkin, Jr., Bob Florence, Tommy Oliver

Engineer: Ami Hadani Art Direction: Woody Woodward Design: Gabor Halmo Photography: Ivan Nagy

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STEREOPHONIC

OKLAHOMA



FULL SOUND TRACK FIDELITY





Thinorama Records

OKLAHOMA

featuring

AL GOODMAN'S ORCHESTRA

SUSAN SHAUTE RICHARD TORIGI



Side A **OVERTURE** OKLAHOMA PEOPLE WILL SAY WE'RE IN LOVE OH WHAT A BEAUTIFUL MORNING KANSAS CITY

Side B

THE SURREY WITH THE FRINGE ON TOP OUT OF MY DREAMS I CAN'T SAY NO MANY A NEW DAY FINALE

When "Oklahoma" was first presented to its opening night audience on March 31, 1943 the "curtain" seemed meaningless in its desired effect to indicate the performance had ended. Everyone appeared glued to their seats hoping for more. The wild applause which ensued was an indication of the illustrious success which this Rodgers and Hammerstein musical was to enjoy. Five years later it was still playing to capacity audiences. Even today the music from Oklahoma is played and enjoyed by millions of people throughout the world, for the impact of this great musical stretched far and wide to all corners of the earth.

Brilliantly staged, gloriously costumed, magnificiently produced. Oklahoma set the pattern for a new type of musical production. Story, lyrics, music, settings, costumes, dances . . . everything radiated with brilliance from the opening "Oh What a Beautiful Morning," through the romantic "People Will Say We're in Love," to the rousing "Oklahoma."

Adapted from "Green Grow the Lilacs," a Theatre Guild play by Lynn Riggs, "Oklahoma" was given that Rodgers and Hammerstein touch and made into a musical comedy of the greatness which gives it a long and enjoyable life. Oklahoma has the kind of music you can listen to forever. It is recorded on this album by Al Goodman's Orchestra with the deft musicianship that presents one of the finest conceptions of its illustrious score.

STEREOPHONIC RECORDING TECHNICAL DATA (RIAA)

This recording was made on a Ampex Tape Recorder, Model 300-2, with Altec, Telefunken, and EV667 Microphones.

The Masters were cut on a Scully Lathe with Western Electric 3A Cutters employing the 45/45 System. Heads were driven by a modified 200 Watt McIntosh Amplifier.

Mastering was done with maximum stylus velocity consistent with minimum distortion realizing the ultimate in signal to

Although the total frequency range of 30 CP5 to 15,000 CPS on this record is not within the range of ordinary hearing. microscopic examination will reveal the etchings of the upper dynamic frequencies. However, it is the opinion of the producers of this record that the inclusion of these inaudible frequencies does convey a certain warmth of tone that is sensed by the listener rather than actually heard.

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This recording may be played on any 331/3 RPM Stereophonic record instrument. It may also be played on any standard phonograph. However, the record may suffer a noise buildup which would be indicated when finally played on a stereo

phonic machine. Therefore it is recommended that this record be played only with a stereophonic needle

The Record Industry Assn. of America has come up with an approved definition of a stereophonic record. According to the RIAA standard, "a true stereophonic disk record has two

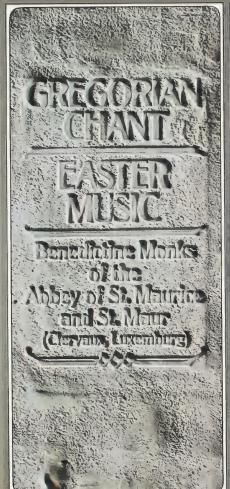
The RIAA's engineering committee recommended that all stereo disks which conform to the RIAA definition be so identified

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30 CPA







The broad, irregular, compelling melodies from the musical heritage of early Christianity have exerted a powerful fascination on music lovers since the 19th century revival of this thousand-year-old art.

GREGORIAN CHANT

EASTER MUSIC

Side 1: PESPONSORY: Christus resurgens INTROIT: Resurrexi -SEQUENCE: Victimae paschali laudes ---COMMUNION: Pascha nostrum ANTIPHONS (from Antiphonale monasticum): Angelus autem Domini --Et ecce terraemotus — Frat outem aspectus -Proc timore gutem -Respondens autem 2.38 HYMN (from Antiphonale monasticum): 3.35 Ad cenam Agni Side 2. ANTIPHONS (from Antiphonale monasticum): Et respicientes -Post dies orto -2:46 Regina caeli Salva fasta dies -Alletuia, latis revolutus est -9.20 Ave Maria HYMN (from Antiphonale monasticum): 6:52 To Doum

BENEDICTINE MONKS OF THE ABBEY OF ST. MAURICE AND ST. MAUR, CLERVAUX, LUXEMBURG

The close ties between Jewish and Christian life are most clearly expressed in the celebration of Easter. It is no wonder that the words of the Jewish Passover occur throughout the Christian festival. The whole Easter Office is a marvelous mixture of texts from the Jewish tradition and from the stories of the Resurrection told by the Evangelists.

This relationship can also be recognized in the hymns recorded here. The responsory Christus resurgens tells in the words of Paul (Rom. 6:9) of the fact of Christ's Resurrection and His deliverance from the sovereignty of death. The melody has that majestic and, at the same time, transparent responsory style which must go back

to the old Jewish style as regards its structure: a hymn sung by soloist and choir. Not only the development as a whole but the very motifs used show traces of traditional Jewish music.

In the opening hymn Resurrexi, which introduces the Mass, the Lord himself, in a variation of the Latin version of Psalm 138, tells His Father and His disciples that He has arisen. It is no loud cry of triumph, but a calm word, sung in a splendidly balanced melody expressing restful serenity when all strife is at an end.

A completely different atmosphere surrounds the sequence Victimae paschali laudes which, with the simple musical expressiveness and vivid emotion of the late Middle Ages, calls on Christians to offer praise to this Paschal lamb that leads the strayed sheep back to the fold and has reconciled sinners with our Father in Heaven.

The communion hymn Pascha nostrum sings with restrained joy of Christ the Paschal lamb who died for us, and in the fascinating simplicity of the five Office antiphons the Lauds of the Easter octave tell of the events centering around Jesus' grave.

In the Easter hymn Ad cenam Agni, sung here in the ancient version (that is, not in the one revised during the Renaissance), we find in a short form the intermingling of Jewish and Christian Paschal themes.

Two jewels of short antiphons frame the Magnificat in the Easter Sunday vespers Et respicientes and the Post dies octo of Low Sunday. In a happy key we learn at Easter in the words of the Evangelist of the amazement of the women who, coming to the grave, saw that the heavy stone had been rolled back. On Low Sunday we are told how Jesus, eight days after His Resurrection, appeared to His disciples and blessed them with His neace.

Infectious and boundless in its joy is the melody of the great Regina caeli antiphon. The Salve festa dies finds us once again in the midst of medieval, sumptuous Easter liturgy. This song of praise, so favored for singing in processions, shows, at least as regards the thoughts expressed, some of the ties of the Middle Ages with the

liturgies of the Christian East which have not yet been wholly explained.

We now have a simple, syllabic medieval hymn that tells of the events at the grave. What is typical in this hymn is the constant recurrence of the buoyant Alleluia, the word which expresses the joy of Easter in the Latin liturey.

The simple melody of the Ave Maria can be added to the hymns of the actual Easter liturgy. It expresses a lofty medieval piety and follows the stress of the words in a flowing line. Lastly comes the great ancient Christian prose hymn Te Deum, the culmination of the expression of gratitude for solavation. The recitative melody sung here is an older version than the usual one, which latter is generally indicated by the words "More Romano."

-B. Brockbernd O.S.B

BIBLIOGRAPHY

There are two important chapters on Gregorian music in Paul Henry Lang's Music in Western Civilization. A very useful short study is Gregorian Chant and its place in the Catholic liturgy by Jos. Smits van Waesberghe, published (in English) by the Continental Book Company of Stockholm in their Symphonia Books series: it is full of interesting illustrations and musical examples.

THE PERFORMANCE

The Benedictine monks of the twentieth century have made a vital contribution to the purification of the Gregorian tradition by removing the foreign accretions of the late Renaissance. This record was made by the monks of the Benedictine Abbey of St. Maurice and St. Maur at Clervaux, Luxemburg. There, in the heart of what was once Lotharius's Middle Empire, the Romanic and the Germanic approaches to ancient religious music have long played complementary parts. This is neither a studio recording nor a concert performance. It is a presentation of the daily practice of a living community which expresses its beliefs through time-honored metodies.

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POLKA PARTY



Polkas were considered the chief of Bohemian national dances and was adopted by society in 1835 at Prague. From Prague it readily spread to Vienna, and was introduced to Paris by Cellarius, a dancing master at the Odeón in 1840.

It took the public by storm, and spread like wildfire through England and America. Everything was named after the polka, from public houses to articles of dress.

The true polka has three slightly jumping steps, danced on the

first three beats of a four-quaver bar, the last beat of which is employed as a rest while the toe of the unemployed foot is drawn up against the heel of the other.

Because of success of their first album, Stanley Pulaski known as the "Baron of the Polka" recorded this second album.

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SIDE A . . .

JUNE BALL POLKA
STRIP POLKA
TEN LITTLE INDIANS POLKA
TOO FAT POLKA
DIANE POLKA
DANCE WITH ME POLKA

SIDE B . . .

MAY, JUNE. JULY. POLKA JULIDA POLKA GENES LANDLER POLKA FERRY BOAT POLKA WOOD CHOPPERS POLKA MINKA POLKA

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TECHNICAL DATA

This particular record was recorded on m Ampex Model 300 Tape Machine using Telefunken, Neumann, EV 667 Microphones.

The Masters were cut on a fully automatic Scully Lathe with Miller Cutter Heads driven by specially designed 200 Watt McIntosh Amplifier.

The total frequency range of 15 CPS to 25,000 CPS is on this record, however, it is not within the range of the human ear. It is included in the mastering because of the feeling that this upper and lower range of frequency responses provided the listener with a certain warmth of tone and gives the record a more lush sound.

This recording may be played on any 33½ RPM record playing instrument; but the wide range and fine technical features incorporated in this record will be most fully realized on playback equipment of extreme high fidelity.

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SLP 1488 STEREO

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- 1. Mr. Banjo Man 2. Footloose
- 3. Shout
- 4. Summertime Blues
- 5. Drop Me Off In Harlem

Produced and Arranged by Piano and Synthesizers Drums Bass Trumpet

Saxophones Trombone Vocals

Guitar Recorded and Mixed at Sound Engineer

Side B

- 1. Waiting For The Robert E. Lee
 - 2. When The Saints Go Marching In
 - 3. Rich Kids Rag 4. Yes
- 5. Got A Lot Of Livin' To Do

Barry Levitt Barry Levitt Frank Derrick John Caruso Laurie Frink Larry Charles Gerard Carelli Wendy Kimball Gerard Carelli Barry Levitt Robby Kirshoff Roxy Recorders Mike Frieze

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JAPAN - SUKIYAKA

Oo-e-oh moo-ee-tay ah-roo-koh Nah mee dah gah ko-do-ray mah-ee-yo nee O-no-ee-dah soo hah roo no hee Hee toh ree poh-chee-no yoh-roo. As I walk alone the lonely wind seems to say; From this darkness on all your nights will be this way. @ Reechwood Music



MEXICO - CIELITO LINDO

Ai ai ai beautiful heaven Porque a tu lado se alegran (Por kayah two lah doh sayah lay grahn) Cielito lindo los corazones. (Seeay lee toh lin-doh los coh-ray zo-nays.)



AUSTRALIA - PADDY WHACK

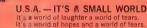
This old man, he plays "one" he plays knick knack on my thumb This old man, he plays "two" he plays knick knack on my shoe. This old man, he plays "three" he plays knick knack on my snoe. This old man, he plays "three" he plays knick knack on my knee. This old man, he plays "four" he plays knick knack on my door. This old man, he plays "five" he plays knick knack on my thigh.

With a knick knack paddy whack give the dog ■ bone This old man goes rolling home.



FRANCE - FRERE JACOUES

Frere Jacques, Frere Jacques, Dormez vous? Dormez vous? Sonnez les matines, Sonnez les matines Ding dang dong, ding dang dong. Are you sleeping, are you sleeping Brother John? Brother John? Morning bells are ringing, Morning bells are ringing Ding dang dong, ding dang dong.



It's a small world after all.

There's so much that we share that it's time we're aware It's a small world after all.
It's a small world after all, it's a small world after all.
It's a small world after all, it's a small small world.

There is just one moon and one golden sun And a smile means friendship to ev'ry one Though the mountains divide and the oceans are wide.

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GERMANY - STILLE NACHT (SILENT NIGHT) Stille nacht! Heilige nacht Alles schlaft, einsam wacht. Nur das traute hoch heilige paar. Holder knabe im lockigen haar. Schlaf in himmlischer ruh! Schlaf in himmlischer ruh!



KOREA — ARIRANG

A-ri-rang a-ri-rang a-ra-ri yo You are leaving me to go away o'er a-ri-rang hill.
Oh my darling if you leave me alone May your feet pain you long before you walk one mile!



U.S.A. -- HOME ON THE RANGE

Oh, give me a home where the buffalo roam, And the deer and the antelope play. Where seldom is heard a discouraging word And the skies are not cloudy all day. Home home on the range Where the deer and the antelope play Where seldom is heard m discouraging word And the skies are not cloudy all day.



GERMANY -- CHILDREN'S PRAYER

GERMANY — CHILDREN
When at night I go to sleep
Fourteen angels watch do keep.
Two my head are guarding,
Two my feet are guiding,
Two are on my right hand,
Two are on my left hand,
Two who warmly cover,
Two who o'er me hover.
Two to whom is given
To guide my steps to heaven.

ENGLAND — ORANGES AND LEMONS

ENGLAND — OWANGES AND LEWONS
"Oranges and lemons" say the bells of St. Clement's.
"You owe me five farthings" say the bells of St. Martin's.
"When will you pay me?" say the bells of St. Bailey.
"When I am rich" say the bells of Shoreditch.
"When will that be" say the bells of Stepney.
"I do not know" says the great bell of Bow.



FRANCE — ALOUETTE

Alouette, gentille alouette, Alouette, je te plumerai Je te plumerai la tete, je te plumerai la tete Et la tete, et la tete, alouette, alouette, Ah!



Some think the world is made for fun and frolic. And so do I! And so do I! Some think it well to be all melancholic
To pine and sigh. To pine and sigh.
But I, I love to spend my time in singing Some joyous song. Some joyous song. To set the air with music bravely ringing Is far from wrong! is far from wrong!



WALES - THE ASH GROVE

Down yonder green valleys where streamlets meander, When twilight is fading I pensively rove. Or at the bright noentide in solitude wander Amid the dark shades of the lonely ash grove. Tis there where the blackbird is cheerfully singing, Each warbler enchants with his notes from the tree; Ah, then little think I of sorrow or endness, The ash grove entrancing spells beauty for me.



Now 'neath the silver moon, ocean is glowing O'er the calm billow, soft winds are blowing.

Thou charming one who dwells among the bowers, One fond embrace before I now depart



ITALY - SANTA LUCIA

HAWAII - ALOHA OE

Aloha oe, aloha oe

Until we meet again.

Here balmy breezes blow, pure joys invite us And as we gently row, all things delight us. Hark, how the sailor's cry joyously echoes nigh: Santa Lucia! Santa Lucia!



AUSTRALIA - KOOKABURRA

Kookaburra sits on an old gum tree, Merry, merry king of the bush is he; Laugh, Kookaburra, laugh, Kookaburra,

Gay your life must be.

If a body meet ■ body, Comin' thru the rye If a body kiss a body, Need a body cry? Ev'ry lassie has her laddie Nare (16) say ha'e I; 'Yet all the lads they smile on me, When comin' thru the rye!



AUSTRIA - CUCKOO

Oh I go to Peter's Fountain and what do I hear? From the misty swamp faraway cuckoo calling me clear. Hei-liash hul-dri-ah hul-dri-ah Luk-dri-ah cuckoo. Hul-dri-ah, hi-hi-ah hul-dri-ah cuckoo Hul-dri-ah, hi-hi-ah hul-dri-ah cuckoo Hul-dri-ah, hi-hi-ah

PRINTED IN U.S.A.

90, 02

ORIGINAL CAST

MUSICAL 1966" N.Y. DRAMA CRITICS CIRCLE AWARD

lan of la Vancha

ALBERT W. SELDEN and HAL JAMES

RICHARD KILEY

Irving

Robert Ray JACOBSON MIDDLETON ROUNSEVILLE JOAN DIENER



A NEW MUSICAL PLAY

By DALE WASSERMAN

MITCH LEIGH JOE DARION

JACK COLE

Settings and Lighting by HOWARD BAY HOWARD BAY And PATTON CAMPBELL

Musical Direction by Musical Arrangements by NEIL WARNER MUSIC MAKERS, INC.

Book and Musical Staging by ALBERT MARRE

1111 KRL-4505

"MAN OF LA MANCHA IS AN ENTHRALLING, EXQUISITE MUSICAL PLAY.

THE FINEST AND MOST ORIGINAL WORK IN THE MUSIC THEATRE SINCE FIDDLER ON THE ROOF."

"'MAN OF LA MANCHA' HAS CHARM, GALLANTRY AND DELICACY OF SPIRIT!

RICHARD KILEY HAS NEVER GIVEN A FINER PERFORMANCE." - JAUBMAN HARS

"MUSICAL THEATRE AT ITS FINEST, ANYWHERE! A TRIUMPH, - GAVER, UNITED PRESS INTO

"A DREAM OF A MUSICAL!" - NADELAW TELEGRAM & SUN

Down the centuries a great many adaptations of Don Quisote' have been attempted for the musical stage, yet none achieved any real detice of success. Therefore, when a musical play called MAN OI LA MANCHA' was announced for a Broadway opening on November 22, 1965, the news was received with indifference amounting to downright apathy. All the more electrifying when, at the conclusion of performance, the audience staged an ovation rarely paralleled in the theatre. Within hours the critics rushed into print with their most extrawagant aductives. Supperb', Imaginative, "Eloquent, bold and original", "Compelling, witty, moving". "A dream of a musical", and in recurring tertain. "A trumph!" By consensus it was named the best musical of the season. Predictions were freely made that it would endure to vears perhaps generations. as a classic for the musical

The iron, is that "MAN OF LA MANCHA is not strictly speaking an adaptation of "Don Quisote" at all. It is an original work that deals with a crucial two hours in the life of Cervanies and merges the writer's spirit and identity with that of his fictional creation. Don Quisote: "MAN OF LA MANCHA" might most conveniently be described as a musical within a play, but in truth its originality of form defies classification. All who see it agree naties imply that it is unique."

Mescul de Cenantes aging and an utter failure in his varied careers as planvirish potal and tax collector for the government, has been thrown into a dungeon in Seville to await trial by the linquistion for an oriense against the Chuch There he is halted before a knagnor octur of his fellow prisoners. thieves, cuthroats and trollops who propose to confiscate his meagre possessions. One of these possessions is the uncompleted manuscript of a novel called "Don Quixote", and Cervantes. seeking to save it, proposes to offer a defense in the form of an entertainment which will explain himself and his attitude toward life. The "court" accedes, and before their eves donning makeup and costume. Cervantes and his faithful manuscript that the proposes as other characters.

Quixote and Sancho take to the road, singing "MAN OF LA MANCHA" (*1). Don Quixote" in a campagin to restore the age of chivally, to battle evil and right all wrongs. The lamous encounter with the windmills follows, but Quixote ascribes his defeat to the machinations of his enemy, the dark Enchanter, whom one day he will meet in mortal combat. While Quixote and his squire are en route to a distant roadside inm—Which the Don insits to Sanchio is really a castle—Aldonza, the inn's serving-girl and part-time trollong, is propositioned and faunted by a group of rough mules. AME: "Upon arrival at the inn, Quixote, in his splendid if lunatic vision, sees Aldonza as the dream-ideal whom he will worship and serve evermore." "DUICINEA". Aldonza is confused and angered by Quixote's refusal to recognize her for what he really is.

In the country home which Quixote left behind, his niece Antonia and his housekeeper seek out the neighborhood Padre to consider how this madness may best be dealt with However, the Padre finds that their concern is more with embarrassment to themselves than with the welfare of Quixote as the three sing "I'M ONLY THINKING OF HIM". The Padre and Dr. Sanson Carrasco, Antonia's fiance, are delegated to pursue the madman and bring him back home. Meanwhile, Quixote dispatches Sancho to Aldonza with a "missiver" declaring his everlasting devotion to Dulcinea. Aldonza, being even more confused, questions Sancho as to why he so faithfully follows Quixote Sancho replies, simply, in the song, "I REALIY LIKE HIM".

While Quixote is standing vigil in the courtvard of the inn in preparation for his official dubbing as a knight. Aldonza accoss him directly, asking in song, "WHAT DO YOU WANT OF ME?" Quixote then encounters, during "THE BABER'S SONG," an itinerant barber wearing his shaving basin as a hat to ward off the sun. Quixote confiscates the shaving basin in a comic interfude, convinced that it is the miraculously protective "COLDEN HEIMET" of Mambrino and is reremoniously crowned with the aid of the muleters, playing along with him, and the incredulous barber, who comes to believe that his basin may, indeed, be the celebrated helmet.

The Patter and Dr. Carrasco, having failed in their mission, grimly plan a new attempt to bring Quisote to his senses. The Patter hopes that "the cure will not prove worse than the disease" in the song, "TO EACH HIS DULCINEA". At this point, replying to Aldonar's question about doing the things he does, Quisote explains he must follow his quest and sings her his credo, "THE IMPOSSIBLE DREAM" ("The Quest"). Aldonar then encounters the muleteers loafing near the courtyard well, and they tease and taunt her during a song called. "LITTLE BIRD." Following the Padre's and Dr. Carracco's departure Quiste defends Aldona's honor in a successful battle with the muleteers, and as his reward is formally knighted by the Insherper in "TILE DIBBING".

Now, having caught the fever of Quisote's idealism, Aldonza attempts to put it into practice but for her entorts she is cruelly heaten and carried off by the muleteers as "LITTLE BIRD LITTLE BIRD LITTLE BIRD LITTLE BIRD LITTLE BIRD LITTLE BIRD LITTLE BIRD becomes "THE ABBUC-TION". Distillationed, Aldonac passionately denounces Quisote and his dreams, which have brought her only anguish, in the highly dramatic "ALDONAZ". Now appears "The Inchanter", "aniastically costumed as The Knight of the Mirrors. He challenges Quixote to combat, forcing him to look into the mirror of reality where Quisote sees reflected a fool and a madnam Quixote is defeated. but Aldonza, a witness to his destruction, feels a deep sense of loss. The Knight of the Mirrors reveals himself as Dreeds a deep sense of loss. The Knight of the Mirrors reveals himself as Dr

At home again, the old man who once called himself. Don Quixote is dying His faithful manservant, who has been his Sancho, attempts to cheer him up with "A LITTLE COSSIP" Aldorza, having followed, forces her way into the room, pleads with him to become Don Quixote once more and restore the vision of glory she held so briefly, Poignantly, she urges him to remember that he once called her by another name. "DULCINEA" as she helps him recall the words of "THE QUEST", Quixote, stirred to the old fire rises from his bed, calling for his armor and sword so that he, Sancho, and Aldonca may once more set out upon their mission But in the moment of reafirmation, during a registe of "MAN OT LA MANCHA", he collapses, dving While the Padre, who has been at Quixote's bedside, sings "THE PSALM" over the lifeless body, Aldorza, having seen the vision once more, when the control of the plant o

Back in Cervantes' dungeon, the prisoners, dregs of humanity though they are, have been deeply affected by his story and restore to him his precious manuscript, and as he leaves to face his real trial, they unite to sing the words of Cervantes—Quixote's "THE QUEST".

DALE WASSERMAN, Author—A professional in show business since the age of nineteen, Mr. Wasserman racked up several successful careers as lighting designer, director and producer before turning to writing about ten years ago. In those ten years he has written forty-seven works for stage, television, and motion pictures—of which forty-seven have been produced or are currently in production; a record probably unequalled by any other writer in these media today. A formidable list of awards attests the quality of his work: "Man of La Mancha" is his first musical for Broadway, although he is obviously no stranger to the form.

JOE DARION, Lyricist—Has worked in every field in which words are put to must from popular songs to the concert stage. His opera, "Archy and Mehtabel" was turned into the Broadway musical "Shinbone Alley". "His popular songs which have sold nearly ten million records include "Rico-tet". "Changing Partners", the "Ho-Ho-Song" and "Midnight Train".

MITCH LEIGH. Composer—Studied with Paul Hindemith at the Yale School of Music. He later came to New York where he organized and founded Music Makers, Inc., an enormously successful commercial production house that has won every major award for the radio and television commercial music it has provided. Mr. Eigh has written everything from jazz to opera and is at home in almost any musical style. He has previously been represented on the Broadway stage as composer of the incidental music for the plays, "Too True To Be Good" and "Never Live Over a Pretzel Factory". "Man of La Mancha" is his first Broadway musical.

ALBERT MARR, Director—Mr. Marre enjoys the unique distinction of alternating between directing stylish straight plays and large-scale musicals. Among his numerous Broadway productions: "The Chalk Garden", "Time Remembered" starring Helen Hayes and Richard Burton, Shaw's "Missillance" and "Too True" to Be Good" as wellas the highly soccessful musicals. "Remembered of the Missilland Honge," it he was Managing Director to the Missilland Honge. "The Company of the Missilland Honge." All the Missilland Honge. "The Company of the Missilland Honge." "Such Hacilic" with Mary Martin, to ame a few. His dual telent finds ideal expression in "Man of La Mancha", a major new musical based on one of the world's greatest classics.

ervantes (Doi	n Quixote)	RICHARD KILEY
ancho		
Aldonza		JOAN DIENER
he Innkeeper		RAY MIDDLETON
he Padre		ROBERT ROUNSEVILLE
		JON CYPHER
Antonia		MIMI TURQUE
		ELEANORE KNAPP
The Rarber		GINO CONFORTI
		 GINO CONFORTI

Orchestra Conducted by Neil Warner

Side 1

1. OVERTURE

The Muleteers

- 2. MAN OF LA MANCHA (1, Don Quixote)
- 3. IT'S ALL THE SAME
- 4. DULCINEA
 - Richard Kiley, Muleteers and Ensemble
- I'M ONLY THINKING OF HIM Mimi Turque, Robert Rounseville, Elzanore Knapp
- 6. LREALLY LIKE HIM
- Irving Jacobson, Joan Diene
- 7. WHAT DO YOU WANT OF ME?
- Joan Diener •
- 8. THE BARBER'S SONG
 - GOLDEN HELMET

· · ·

- 1. TO EACH HIS DULCINEA (To Every Man His Dream)
- 2. THE IMPOSSIBLE DREAM (The Quest)
- 3. LITTLE BIRD, LITTLE BIRD
- Harry Theyard, Muleteers and Ensemble
- 4. THE DUBBING (Knight of the Woeful Countenance)
 Ray Middleton, Richard Kiley, Joan Diener, Irving Jacobson
- 5. THE ABDUCTION
 Harry Theyard
- 6. ALDONZA
- , ALDONZA Ioan Diener, Richard Kiley
- 7. A LITTLE GOSSIP
- Irving Jacobson
- 8. DULCINEA (Reprise) Joan Diener

THE IMPOSSIBLE DREAM (Reprise) Joan Diener, Richard Kiley
MAN OF LA MANCHA (Reprise) Richard Kiley, Joan Diener,
THE PSALM Robert Rounseville Irving Jacobson

FINALE (THE IMPOSSIBLE DREAM)

Joan Diener, Robert Rounseville and Entire Company

SAM FOX PUBLISHING COMPANY, INC. Public performance clearance-ASCAP









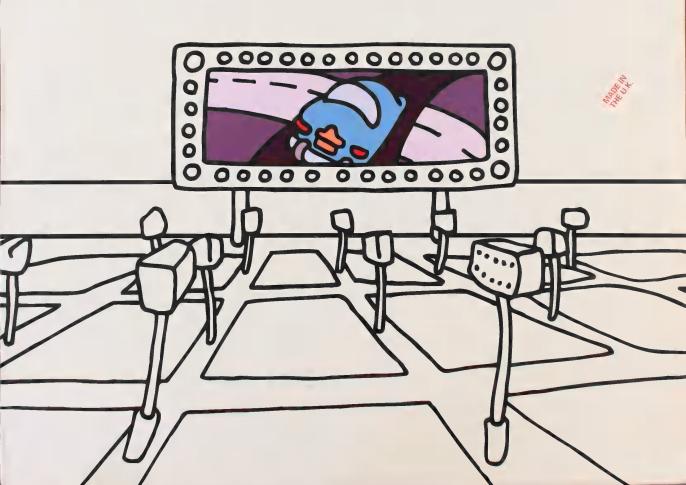


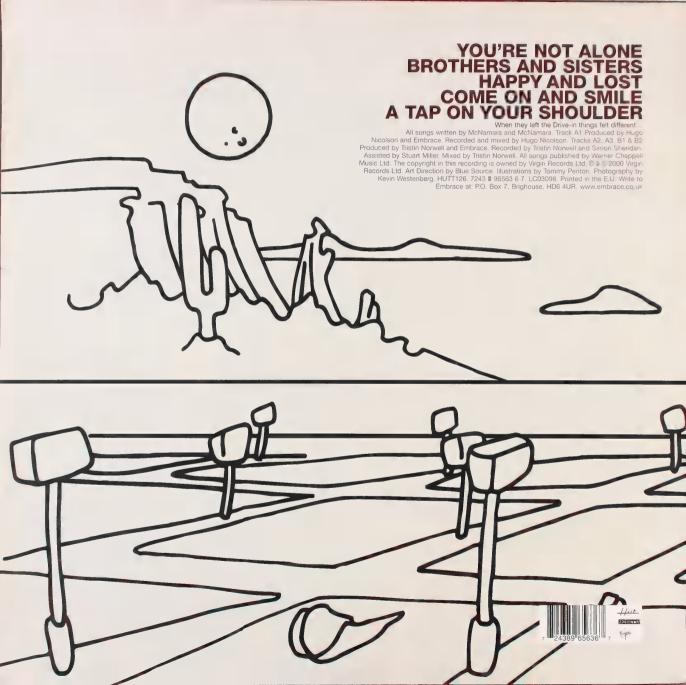
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EMBRACE YOU'RE NOT ALONE













MERRY CHRISTMAS JOHNNY MATHIS



MERRY CHRISTMAS JOHNNY MATHIS



with Percy Faith and His Orchestra

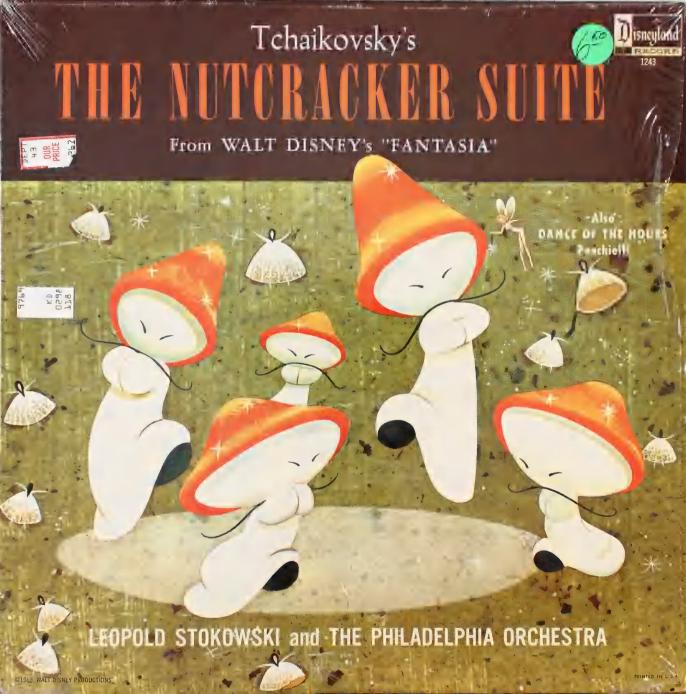
Winter Wonderland The Christmas Song Sleigh Ride Blue Christmas I'll Be Home for Christmas White Christmas O Holy Night What Child Is This? (Greensleeves) The First Noel Silver Bells It Came Upon the Midnight Clear Silent Night, Holy Night

There is some of my favorite hymno and cards, sung ispecially for you during this forjour surson, and I hope you'll enjoy them. Christman has always here a time for music - a home should be full of it. and some of the most heartful music I know is contained in these songs. They are all wonderful expressions of the spirit of Christman, and I've tried to convey that fuling in my surging. With all hest wisher for this glorious survey.

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Ponchielli's



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Dance of the Hours

Also

V II TO RACKER

LEOPOLD STOKOWSKI

with the Philadelphia Orebertra

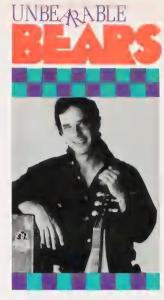
1969. Walt county Frodik Hots.

PRINTEL U.S.A.



SIDE ONE

That Bear Makes Me Crazy	2:14
Teddy Bear's Picnic	3:02
Honey Bear	3:46
The Garden (Frog & Toad)	2:31
(Oh Let Me Be) Your Teddy Bear	2:05
The Show Biz Bear	1:34
Unhearable Rears	3-01



SIDE TWO

The Bear You Loved	1:48
You Are You	
Know An Old Lady Who	3:11
Swallowed a Fly	1.00
	1:53
The Bear That Snores	2:48
Dream Maker	3:23
Lullaby Bears	4:08

KEVIN ROTH

Kevin Roth is internationally known as a virtuos on the mountain dulcimer. First introdured to the dulcimer at the age of thirteen, unaware and uninfluenced by traditional dulcimer music, he began to explore the dulcimer's range, resulting in one of the most innovative and celebrated dulcimer styles known today. By the time he was twenty-five, he had recorded fifteen adult duclimer records for a major independent label, written three books for the dulcimer, performed in numerous concerts around the country, including the Philadelphia Orchestra, and started writing music and performing for children. Children are merciless critics, a difficult audience and they won't allow themselves to be condescended to Kevin has captured their hearts and imagination with his creative music and laries and introduced a new generation to the unique sound of the

Kevin's first recording for children "Oscar, Bingo and Buddies" was released by him in 1983 and was cited as a notable recording for children by The American Library Association. His second album "Lullabies for Little Dreamers" won the same award the following year, Both albums are available on CMS Records.

Kevin Roth...dulcimer. delcimer. vocals Grant Birchard ... keyboards, flute Jamie Helmer ... drums, laughter, do-wops Chris Knowels ... guitar, bass. do-wops Lou Abbott ... drums, percussion Jill Haley ... oboe. english horm Richard Amorosso ... culo Jomanshall Toppo ... guitar. bass Jay Hunsberger ... tuba Joannine Cothie

Laura Coyle . . . children's vocals Executive Producer . . . Jack Roth. Marlboro Records Produced by . . . Kevin Roth for Kevin Roth Productions

Productions
Co- Produced by ... Grant Birchard
Engineer ... Grant Birchard, New Destiny
Studio, West Closter PA. - spring 86.
Caver Art by ... Prun Higgins Patrick
Caver Design by ... Susan Stewart Vaughn
Photography by ... Hobert Visser
Thanks to Kathren Barone, for her insight
and guidanco.

Management and Bookings; Kevin Roth Productions 845 Marlboro Spring Rd. Kennett Square, Penna, 19348 U.S.A.



Phil Rosenthal



Bluegrass Songs for Children

SIDE ONE

- 1. Ain't Gonna Rain No More (Traditional) 2:46
- 2. Open Up the Window, Noah (Phil Rosenthal, based on trad.) 3:02
- 3. Snowy Day
 (Phil Rosenthal) 2:48
- 4. Bingo

(Traditional, with additional lyrics by Phil Rosenthal) 2:24

5. Sailing in the Boat

(Traditional, with new lyrics by Phil Rosenthal) 2:20

6. Riding in the Buggy

(Traditional, with new lyrics by Phil Rosenthal) 2:15

SIDE TWO

- 1. Listen to the Bluegrass (Phil Rosenthal) 2:40
- 2. Twinkle, Twinkle, Little Star (Traditional) 3:07
- 3. Aiken Drum
 (Traditional) 3:25
- 4. Little Liza Jane
 (Traditional) 3:02
- 5. Turkey in the Straw (Traditional) 2:40

All songs published by Sourwood Music, BMI Traditional songs arranged by Phil Rosenthal

MUSICIANS:

Phil Rosenthal - banjo, mandolin, guitar, bass, lead and harmony vocals

Naomi Rosenthal - harmony vocals (Side One - 1 and 4, Side Two - 3)

Ann Vaughn - harmony vocals (Side One - 2, 3 and 6, Side Two - 5)

Produced and Engineered by Phil Rosenthal Recorded at Sourwood Studio, Silver Spring, MD — 1984-85

> Album Design by Image Area Illustrations by Gareth Branwyn

FOR FREE CATALOG WRITE: American Melody Records, P.O. BOX 270, GUILFORD, CT. 06437

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I WANNA BE WITH YOU

NIGHT JOURNEY

THE WORLD'S GONE HOME

SPANISH DREAMS

YOU PUT THE SHINE ON ME

NOW AND THEN

LITTLE TINY FEETS

LOOKIN' GOOD

OPEN THE GATES OF LOVE

Trumpet, Flugelhom, Vocals-Doc Severinsen

Keuboards - Fred Crane Bass - Ernie Chapman

Guitars - Bobby Thomas, Vic Stewart Drums - Paul Leim

Steel Guitar - Larry White Percussion - Ron Snider

Trumpets # Flugelhorns - Don Thomas, John Anderson, Jay Sanders Trombone - John Osborne

Tenor & Soprano Sax-Randy Lee Violins-Anshel Brusilow, Norma Davidson, Gloria Stroud,

Peggy Miller, Lois Vornholt Cello-Monte Knutson, Mildred McShane

Solo Vocal - Earl Moss

Background Vocals - Lucy Crane, Trella Hart, Bettye Zoller, Peyton Park, Mark Franklin, Frank Bloebaum, Jim Clancy, Earl Moss, Leon Thomas, Tommie Young, Doc Severinsen

Vocals on "You Put The Shine On Me" - All Souls Gospel Choir of South Dallas

> Produced by Doc Severinsen and Road Hog Productions through **Bud Robinson Productions.**

Engineered by Don Smith and Thom Caccetta. Mixed by Thom Caccetta. All songs arranged by Fred Crane except "Spanish Dreams" by Phil Kelly All songs ©1975 All Write Music Publishers Inc. ASCAP. Recorded at Dallasonic Recording—Dallas. Teas. Wardrobe by Bill Whitten—Workroom 27. Photos: Ken McGowan. - Design: Tom Steele

Thanks to James Pankow for showing us the way: Steve Popovich-"Who Made Us What We Are Today"; Bud Robinson for all the ciphering.

This album is dedicated to Lester "Roadhog" Moran and his Cadillac Cowboys for all the joy and inspiration they have given us.

In the "Dog Eat Dog" World of Pop Music, longevity is often times difficult - I know. However. ■ mere handful of artists have managed to take root and maintain a steady and ever-blossoming growth in the soil of the American mainstream. 'Doc' Severinsen is such an artist. Already highly acclaimed for his orchestral leadership on the TONIGHT SHOW, 'Doc' has taken a vital and very personal step in his musical evolution. Together with four old friends in Dallas, 'Doc' has managed to create a totally unique and original package (much of the composing by 'Doc' himself) that crosses the bridge from romantic interlude to gut bucket funk. Truly a giant leap forward for 'Doc' Severinsen—the man and the musician.

-James Pankow, "CHICAGO"









HANGING ON THE TELEPHONE

Jack Lee

lim and the process to self, it is the constraint of the wall throw here there but i just had to call Ball I leave me hans me on the telephone Language mether new shek going still the door Classics of to work on just go to the poor All these things the said, two choss in to gronu On why cond we talk again. Jor to have me transpire on the releasest the add to hear your voice you know the misolone if I don't get your calls then ever thing you are in a life in a want to held you want till you want to held y

Don't leave me hanging on the telephon I had to interrupt and stop this conversation your voice across the line gives me a strange sensation I'd like to talk when I can show you my affection

Don't leave me hanging on the telephone

Hang up and run to me Copyright a 1978 Rare Blue Music, Inc. (Monster Island Music (ASCAP) ALL RIGHTS RESERVED. Used by Permission

ONE WAY OR ANOTHER

D. Harry-N. Harrison

One way or another. I'm gonna find ya I'm gonna getcha

On over or anyther, I'm gover win ya I'm angressatthy Old vily or maller limbour see ya Marsale marka Donald In a next week I will trace past your house, and if our lights are all down I'll see who's around Doe way or another, i'm gonna find y a I'm gon ia getcha Our way or another. I'm goods win sa For point a getcha

One way or another. I'm ganua wee ya

One day, maybe next week I'm gonna meetcha I'll follow your bus downtown One way or another, I'm gonna lose ya.

I'm gonna give you the slip a slip of the lip, or another I'm gonna lose ya

One way or another. I'm gonna lose ya

I'm gonna trick ya One way or another, I'm gonna lose ya I'm gonna give you the slip

I'll was about the mall stand over by the wall where I can see it all find a stand ya coll Lood you to the supermarket as about some specials and ratifoca get out in the crawd er- way is another, I'm gorma gotoba Alexed ron see it all find out who ye will.

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PICTURE THIS

D. Harry-C. Stein-1 Bestri

All Wart is a roct with a rew a sight worth worrd All I want is a roun with a view Is I are you my finest half the one I spent as tehing you shower I will give you my finest hour All I want is a photo in my waller a small remembrance of something more solid all I want is a picture of you

Chorus: Picture this a day in December

Picture this—freezing cold weather You got clouds on your lids and you'd be on the skids if it weren't for your job at the garage Picture this—a sky full of thunder Picture this - my telephone number One and one is what I'm telling you All I want is 20-20 vision

a total portrait with no omissions All I want is a vision of you If you can. (Repeat Chorus) get a pocket computer

try to do what ya used to do Converget c. 1878 Rare Blue Murac Inc./Monator island Music (ASSAP) fold national Copyright Secured All RIGHTS KESPICO Lund by Permission

FADE AWAY AND NADIATE

C. Stein

Occord Baby I hear how you spend intelline wrapped like cardy in the blue bine neon glow fade away and radiate Coupen baby watchful lines vibrate noft in brainwaye time Silver pictores move so slow golden tidles, faintly glow

vicer or faces seem to merge. Hidden values mack your words half away and radiate.

Dusty frames that still arrive Fade away and radiate (Repeat Chorus) Fade away and radiate

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PARALLEL LINES

Deborah Harry

The lines I have written that you read between The lines on the pures. The lines on the screen
Of lines spoken – I say what I mean
H3 parallel lines that will never must Ship in the desert Ships in the night

Evangeline stream - Evangeline's dream, It's parallel lines that will never meet.

Ships that pass in the night.

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PRETTY BABY

htsm-C Stein

II... In the evening
II...
you
a neo nebula
from III...
the sun

Ya i flat La Di ce ita

Pretty Baby teenage starlet. I fell in love with you

You you with the comb

a neo nebula Eyes that tell me incense and peoperaints
-uur looks are larger than its ring live-innocency

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NOW BUT LOON T KNOW

F. Infante

rspaken) "Hey y knaw? "Uli 1. jul-

I know but I don't know I know but I don't care Then I know but I don't see Now I see but I don't know I could but I won't be You can but not with me Locked out without a key.

t-swilcare but I don't care And I know but I don't see haw I see but I don't know I know but I don't know And I see that you don't see I care but I don't see I don't care that you don't know.

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CONOUL-SIDE TWO

1 Destri

Sidewalk seemi scientist don't get no sati from your cigarette. It's ten to ten and time is running out. Lock up all your memories get outa here, you know that we can run.

Pumping like a fugitive in cover from the night Take it down the freeway like a bullet to the ocean wait until the morning.

Hanging on a frequency and burning like a fire Boy you've got the motion down, it's writing at a firm the and Live foot control. Don't leave me here

Time is running out. Take my down the highway like a rocket to the ***37. * Car run.

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WILL AWATHING HAPPEN!

Jack Lee

Lefwaya serayou could make it I know what I soud and I meant it

n if you do. Will anything happen? Will it come true, will anything happen? Will I see you again.

You said you'd be through here again Please don't forget I'm here waiting n if you do, Will anything happen?

Will it come true, will anything happen? Will I see you again I always said you could make it Just don't forget that I said it

Feeter 0.1 is any liked the way you playe it is in-in a laways knew that sound by you'd to the nit you as will anything happen? All a come the will anything happen? Will I see you again.

n if Ld> will a sything happen? September 1935 Pare Blue Music, Inc./ Monster Islami Music (ASCAU) energy and Copyright Societé 411 SSGITS SESSITVED Used by Permission

SUNDAY GIRL

Chris Stein

Cold as a cream to the last wind Dry jour messures on

ooks like he's in another world Run and hide sunday girl

Hurry up, Hurry up and wait

what your lovin means to me She can't catch up with the working crowd. The weekend mood and she's feeling proud.

Baby, I would like to go out tonight

My folks'll get uptight

Hey I saw your guy with a different girl Looks like he's in another world Run and hide sunday girl. When I saw you aware in the summer time If your love was as sweet as mine

could be senday's girl (Repeat Chorus) Copyright C 1978 Rare Blue Munic Inc./Monator Hains Music IASCAPI International Copyright Secured ALL RIGHTS RESERVED | Used by Parmishon D. Harry-C. Stein

Once I had a love

but I was so blind Love's gone behind

and the second sec Once I had a love

and it was a say seemed like the real think any to find, mucho medicus! Love's gone behind

Lost medie adorable illusion and I carrot hide

I'm the one you're using, please don't push me aside we could made it cruising, yeah yeah, riding high on love's true blueish light

Once I had a love

and it was a gas soon turned out to be a pain in the ass seemed like the real thing but I was so blind Love's gone behind.

Produced By Mike Chapman

Assistant To The Producer & Engineer: Peter Coleman

Assistant Engineer: Grey Russell Recorded At The Record Plant, New York City

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I'M GONNA LOVE YOU TOO

Mauldin-Sullivan-Petty

I don't care what you told me After all another fella took ya but I still can't overlook ya

and riving contract say or i fove in too. You're tell me sweet live ising and I'm some love kiss me gonna ul miss me gonna say ul miss me l gonna say

Depriert. 10at & 10ab MR. Charrenta in a million of the parties of

JUST GO AWAY D. Harry

Don't wanna see ya any more Put up or shut up

Ya got a big mouth and I'm happy to see your foot is firmly entrenched where a molar should be If you talk much louder you could get an award from the federal communications board Don't be cruel

Light wor in 10e street

Late to get union. Circus, Con'i go away sad Doo't go presidh Con'i go bir bed Doo't go away mad, just go away U Don't ya know Don't wanna ser ya here no mont pada a und move it a spell, ya read, O.U.T. out Don't be bad a mad hatter's borot semislimo you lock like you just made en escape

Don't be mad

of course cool rhymes with fool Don't go be bad

cause you been had Don't go away sad Don't go away mad, just go away. O Don't ya know Don't wanna see ya curse and pout pack and move it

Ya spell ya read, O.U.T out. You got a big mouth and I'm happy to see your foot is firmly entrenched where a molar should be Don't be mad or lose your medicaid cool

of course cool rhymes with fool International Copyright Secured
The RESERVED (1990) by

Recorded At The Record Plant, New York City
Mixed At Form Studin, Contington, Kenhudy
Mixed At Form Studin, Contington, Kenhudy
Massarde by Steve Hall at McA-Whitings Studin, Glendale, Calif
Spenial Thank 19 Robert Planp For Playing Guitar On These Away, and the life
Protography By Edo.
An Ellinston & Design By Ramey Communications,
all Lattering Learny Rodriguez
Blonding is managed by Pater C. Lebers.
American Entertainment Management, 485 Middoon Awarus, Nya Yali, NY 10022
Blonding St. Och By Dr. Res 2001, 1909 Blonding St. Allanysis. Blondie Fan Club, RG, Box 5130, FDR Statlon, New York, NY 10022

Province or USA

the most sensuous recordings ever made!

"APARTMENT NEVER SEEMED SO PLEASANT BEFORE..."
"ANAMINALIA"
"Great for reading..."
"LHAVEN'T FELT THIS GOOD SINCE MY VACATION"
"Can't get over how clear my thinking is" "infinitely flexible..."
"THE HIPPEST RECORD EVER!"
"PLAY IT CONTINUALLY..."
"... cured my insomnic!" "... MY FAVORITE RECORD"
"READING SPEED DOUBLED..." "Never heard anything like it!"
"... japtastic for making love!" "NEVER GET TIRED OF IT"
"BETTER THAN A TRANQUILIZER!" TOOM seemed brighter"

If you've ever had trouble reading, relaxing, sleeping, or just plain concentrating, ENVIRONMENTS will be a source of constant amazement to you. You've never heard a recording before quite like this one.

Above are a few of the many enthusiastic comments received during extensive listening tests conducted prior to the release of this record.

The first of an extensive series, ENVIRONMENTS represents a totally new type of recorded sound — psychologically perfect aural environments which can be left on indefinitely without fatigue or boredom.

The outcome of extensive research on auditory stimulation, ENVIRON-MENTS Disc One is not only pleasurable to listen to, but also represents the only effective means of easily coping with the ever-increasing problem of disturbing noise. At normal playback levels (or less), this disc effectively masks most irritating noises to an amazing degree, in much the same way a deodorizer neutralizes disagreeable odors.

You don't listen to this record — you hear it. If played stereophonically, the sound seems to be all around you, creating an unusually sensuous sonic environment. Unlike music, ENVIRONMENTS affects the subconscious without deadening the mind's ability to think.

There are several other unusual features which make these recordings even more unique. For one thing, either side of this disc can be played at any phonograph speed, from 45rpm down to 16 2/3rpm, in full stereo. All that's required is a slight adjustment of your phonograph's tone controls to compensate for the speed change. This amazing capability of variable-speed playback is no mere novelty — the sounds produced at different speeds dramatically affect your respiration, heartbeat, and metabolism. In addition, the unusual characteristics of the disc groove, as well as the use of highest grade pressing materials guarantee extreme durability, thus assuring you of extensive distortion-free playback with minimum wear.

At the slowest speed, each side of this disc will play uninterrupted for an entire hour, more than twice the playing time of any other stereo LP! If you make the slight modification detailed within, this single record is capable of providing a continuous stereo environment which can be left on indefinitely.

Unlike sound effects recordings or other similar sound sources, the superb stereo sound on this disc has been achieved through the collateral use of a specially programmed computer interface. This accounts, in part, for the record's amazing ability to be played at any speed, as well as its ultra-dimensional presence and dynamic range.

Produced by Syntonic Research, Inc.

ATLANTIC RECORDING CORPORATION, 1841 BROADWAY, NEW YORK, NEW YORK 10023



Side One

867-5309IJENNY

Jenny, Jenny who can I turn to You give me something I can hold

I know you'll think I'm like the others before Who saw your name and number on the wall

Jenny I've got your number I need to make you mine Jenny don't change your number

867-5309 Jenny, Jenny you're the girl for me You don't know me but you make me so happy I tried to call you before

But I lost my nerve I tried my imagination But I was disturbed

Jenny I've got your number I need to make you mine Jenny don't change your number 867-5309

I got it, I got it I got your number on the wall I got it. I got it For a good time call

Jenny. Jenny who can I turn to For the price of a dime I can always turn to you 867-5309

BABY IT'S ALRIGHT

Baby gets worried when we go

I think she's thinking I'm thinkin' I could do better We go to parties and she runs

away She says she don't know what to

I wish she wouldn't run and hide I need that woman by my side

Baby it's alright It's alright you know I'll never leave you alone

Baby, I love you and I'm no pretender

Just because it's hard ... don't surrender

Don't picture some old-fashioned That's not what I'm thinking of

I don't think you'd like that kind It's just not real, baby you'll find

Baby, you're fine tonight It's alright I'll never leave you alone I've got arms just made to hold

I've got things I should have told

I'll walk you right up to your door,

I need you in my life more and more and more and more

Baby it's alright It's alright I'll never leave you alone

SHADOW ON THE ROAD AHEAD By Tom Heath and Rita Abrams

10 after 3 on a lonely night Moon's coming out, something don't feel right And I'm running down a long

lonely road Lord, I'm carrying a heavy load

And there's a shadow on the road

Up ahead I can't get by Scared to move, but I've got to try 'Cause I'm a wanted man where I've been

I ain't never goin' back again

But there's a shadow on the road ahead

Charged out burning in a reckless

Now I'm alone in the middle of the

through I won't pay for things that I didn't

Night fell down as I got in my car Drove all night just to get this far It's almost dawn it's just not fair

Oh no, it just can't be I see the trees reaching out for me

There's a shadow on the road

RERNADIAH

By Jim Keller and Tom Heath

There's a new girl in town Nobody knows her well She's the kind of a woman You can hardly tell If when you get her alone Will she know how to please Or will she float through your arms Like a cool lacey breeze

Oh Bernadiah

Used to see her working Down at the superette Staring at me across the counter In some old lady dress But no rag could conceal All the promise in her plance And I want her so bad Just give me the chance

Oh Bernadiah You walk so slow Your eyes are on fire

It's a Saturday night was looking for a dream Asked her to the dance She said "What do you mean?" When I got there I found her Doing some devil's step When I tried to do it too She just laughed

Oh Remadiah (TO SPOCK)

WHY BABY WHY By Jim Keller and Tom Heath

Why baby why Why can't I leave you alone You just turn your back and you're

Running around, all over town Why make me cry Why baby why Why baby why

Why can't I learn to say no

And when you're gone I'm so

I can't take another day.
Wondering what the matter can be You make me play hide and go

I know I should leave you alone You steal my heart then you're

Why baby why

I can't take another day

Why baby why Why can't I leave you alone I turn my back and you're gone

Rup hup love Why baby why

WHICH MAN ARE YOU

Are you a man Who's full of sorrow Are you a man All locked up inside

Are you a man Who goes to heaven Are you a man Taken by desire Who is taken by desire

Which man are you Are you a man

Who's been well advised Are you a man Are you a man Who signs on the line Are you sure that you've decided Are you a man, have you decided Which man are you

NO WAY TO CRY By Tom Heath

That's no way to love Waving bye-bye That's no way to live Hiding and crying

Tellin' the whole town darlin Hey girl you just want to be loved

Yeah, you're watching him You know he knows now

See them on the town Wave as they go by Bet you're wonderin' why That's no way to cry

You're out on your own It's all over town You got one thing

Just don't let your love tear up Don't you worry, there'll be

other guys now Time to go baby

STEAL AWAY

Watchin' the rain come down Adios to old St Paul

Should've called me three hours

When the morning paper comes They'll be talking about the things Will you come or will you stay

Will you steal away I need you beside me I need you right by my side

Mornin' sky and the yellow moon They're almost gone Did I hear you call rny name Or was I wrong

Don't you steal away I need you beside me I need you right by my side

Jon Lyons

Do you wanna kiss or bite Well, I don't take no lip

I don't wanna hurt your face Do you know what I mean Just don't remember what you

Hey-tonight

Tonight you're here for glamour Tonight you're here for show Tonight there's things a goin' down

Tonight's not just another night You can tell the stakes are high

And when they look at me They're gonna see that things are well in hand 'Cause that's how things will be

Tonight, the slightest nod Could mean your life or just hello There's decisions bein' made

That I don't even know Our future comes and goes tonight On what I say and do I got here on my charms, baby And there's not enough for two So do you wanna dance or fight

Do you wanna kiss or bite I don't take no lip And I don't want no scene tonight Baby, this is it Hev-toniaht

ONLY ONE

I can't stand this another day Since we met I've been so desperate

Memories with a lasting bite You and me and the other night You set my heart on fire I'll be your only one You are my heart's desire I'll be your only one Just give me the sign I'll put my love on the line You set my heart on fire I'll be your only one

Be your only one I have got a pocket full of change You have got my mind rearranged I will take you out to Palisades We won't leave till we've seen the whole parade

Then I'm gonna take you home

You set my heart on fire I'll be your only one You are my heart's desire I'll be your only one I'll put my love on the line Just give me the sign

Victor = 11111

You set my heart on fire

NOT SAY GOODBYE

You know I never wondered What was on your mind Would keep our love in line When she said our love was

I hear the sound of the concertina Playing a song of solitude Oh no, don't leave and not say

Don't leave me here to be swent

away by the tide Not say goodbye

Covering the harvest moon Waitin' for my fate's decision I call to you in desperation You're the one for whom I sigh But, the night is full of apprehension

The howling wind only hears my

Oh no, don't leave and not say Don't leave me here to be swept away by the tide

It's not your style to relieve a man of his pride Oh no, don't leave and not say goodbye

I call to you in desperation You're the one for whom I sigh But, the night # full of

apprehension The howling wind only hears my

For all songs © 1981 Tutone Keller Music (BMI)

Produced by Chuck Plotkin and Tutone-Keller Engineered by Toby Scott Assistant Engineer: Cathanna "Mix" Masters Recorded July-August, 1981 at Clover Recording Studios,

Tommy Heath. Lead vocals, guitars, piano Jim Keller: Lead guitar, vocals Jon Lyons: Bass Victor Carberry: Drums Steve LeGassick: Keyboards Sam Clayton: Percussion on

"Bernadiah" John Cowsill: Percussion & harmonies on "867-5309IJenny" & "Baby It's Alright"

Produced and Engineered by Geoff Workman

Assistant Engineer: John Weaver Recorded February-April, 1981 at Cherokee Studios, Hollywood, Tommy Heath: Lead vocals,

guitars, piano Jim Keller: Lead guitar, vocals, bass Lonnie Turner. Bass Rick Cutler: Drums

Special Thanks: Terry Powell, Jon and Lorraine Scott, Mike Gusler, Jack and Carol Snyder, Judy Ross, Mark "Thumper" Ransom, Bubba Osborne, Randall, Lonesome Bob and all of you in the great state of Texas

Management: Paul Cheslaw For information write. PO. Box 635.

Malibu, CA 90265 Agency ICM

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THEM BELL THE THE BUTCH **NPF. 928**(1. ST PRICEH BAS 1. HAT THORISON IN A 1. HAT THORISON IN A TRIVIAL BLUEY TAIL REVOLUTION IN A MECONOCO NT. SPARNO I PLUDONO, KRIDOTION, INTOMICAL
TRANSPORTO, MARIORE SMITH, CNG. PRO.
TELINO STUDIO, MARIORE SMITH, CNG. PRO.
TELINO STUDIO, MARIORE SMITH, CNG. PRO.
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TOMER NOTATION MARIORITATION MAR ol and Diefris I. b. plr. F. orde, inc., Boylevard, I. in he nie 90046/Printed in U.S.A.



LIVELY UP YOURSELF

You're gonna lively up yourself and don't be no drag,
You lively up yourself cause reggae is another bag

You lively up yourself and don't say no You're gonna lively up yourself cause I saidso.

(Hear what you gonna do)
You rock so you rock so
Like you never did before
You dip so you dip so
Dip thru my door.
You comeso you come so
Oh Yeah
You skank so you skank so
Be ainve today.

another bag

You're genna lively up yourself and den't say no
You lively up yourself

Big daddy says so You lively up yourself and don't be no drag You lively up yourself cause reggae is

What you got that I don't know I'm a trying to wonder why you act so (Hey, do you hear what the man seht) Lively up your woman in the morning

time you'all Keep a lively up your woman when the evening come and take her take ya.

You rock so you rock so You dip so you dip so You skamk so you skank so and don't be no drag

You come so you come so for reggae is another bag.

Get what you got in that bag What have you got in the other bag you got hanging there! What yousay you got? I don't believe you!



NO WOMAN NO CRY

No woman no cry
No woman no cry
No woman no cry
No woman no cry
Cause i remember when we used to sit
in a government yard in Trenchtown
Observing the hypocrites
Mingle with stee good people we meet
Good friends we have
Good friends we have lost
along the way
In this great future,
you can't forget your past
So dry your tears, Iseh

No woman no cry
No woman no cry
Little darlin, don't shed no tears
No woman no try
Said I remember when we used to sit
in the government yard in Trenchtown
And then Georgie would make the
fire lights
I seh, log would burnin't hru the nights
Then we would cook cornmeal parriège

Iseh, log would burnin' thru the nig
Then we would cook commeal port
of which I'll share with you
My feet is my only carriage
and so I've goot to push on thru.
Oh, while I'm gone,
Every thing's gonna be alright
Everything's gonna be alright
No woman no cry
Iseh little dartin'
don't shed no tears
No woman no cry.





THEM BELLY FULL (BUT WE HUNGRY)

Them belly full but we hungry
A hungry mob is a angry mob
A rain a fail but the differ tough
A pot a cook but the food no 'nough
You're gonna dance to jah music, dance,
We're gonna dance to jah music, dance,
Farget your troubles and dance,
Forget your servews and dance,
Forget your settemens and dance,
Forget your settemens and dance,
Forget your weakness and dance

Cost of livin' gets so high Rich and poor they start to cry Now the weak must get strong They say oh, what a tribulation Them beligh full but we hungry A hungry mob is a angry mob A raina fall but the dirt it tough A pot a cook but you no 'nough We're genna chuck to Jah music, chuckin'

We're chuckin' to jah music, we're chuckin'

Belly full but them hungry,
A hungry mob is a angry mob
A rain a fall but the dirt it tough
A pot a cook but the food no 'nough
A hungry mob is a angry mob

REBEL MUSIC (3 O'CLOCK ROADHLOCK)

I, rebel music
I, rebel music
Why can't we roam this even come.
On why can't we be what we want to be
We want to be free
3 o'dlock-readblock, on fex.
And I've got to chrow an aw
Yes I've got to throw an aw
I've got to throw as an
My little herb stalk.

I, rebel music
I, rebel music
Take my soul and suss me out
Check my life if a m is doubt
3 o'clock-reodsbrek
And hey Mr. Cop., ain's getine
(What you say down there)
Ain's got no birth certificate on me how.

I, rebel music
I, rebel music
Take my soul and suss me out
Check my life if I am in double.
3 o'clock-readblock
And hey Mr. Cep, ain's got no
(What you say down there)
Ain's got no birth certificace on me seem.

SO JAH SEH

To jan set, standards, standards of my saces, small se in the sidewalk sach seemen, (Maching chip't and you know that they won't).

Se janek,

Se jakeet, Flant one of my scods, shall see the sedowalk and begyed, broad, (No they can't and you know that

they won't?
And yo by verify.
The says jume thee
Bush of such and laye I manity
Consequents and day get together
What i wrong with loving one another
Past and day livey get begether
What's wrong with you my brother

na panser. To are the sheep of my pasture for arity, thou shall be very well So lab sets.

To are the sheep of my pasture to verify, thou shall be very well so jah seh,

And down here in the ghetto
And down here we suffer
Land I a hang on in there
and I a hang on in there
and I a mang on in there
and I a mang on in there
and I an I, I naw leggo
Far in Jak Sell
I hang one a prepare a place
That where I am thou shall abide

Fair not for mighty dread Cause I'll be there at your side and cause there, down there in the

And land, i naw leggo Sa Janeth.



MATTY DREAD

Dread, natty dread now I Dread for the congo thougo I Staty she codlects in a babylon a dreadnest congo bongo I Challer sheet your cutture and don't stay there and gesture United battle will be hotter And you won't get no supper Notify dread, natig dread new A dread some a second Watty dreadwith in a basylon Roots natig roots natig

Then I walk up the first street. And then I waik up the second street to

Then i trod on thru thind street And then I talk to tome dread on fourth threet

Natty dread act in a front strace and front being are term to the little Libert Pregot to reach seventh sevent Matty dread eath single beings I Natty dread, nathy sirend now Roots natty songo!

Oh, natty, natty.
Natty 11,000 miles away from home,
Oh, natty, natty.
And that's a long way
for natty to be treen home,
Don't care what the world och
land I couldn't never go altray
gat file a bright and slemy day
Oh we're goens have things our way
Natty tread, natty areadlock
Dreadlock corye, borge I
Don't care what the world seh
land I ganna have things our way
If aegg eatty in a the red.



BEND DOWN LOW

Bend down low, let me tell you what I know

Bend down low, let me tell you what

Fisherman row, to reep what you sow now

Tell you all I know, you've got to let me go now

All you've got to do is Bend down low, let me tell you what I know

Bend down low, let me tell you what I know

You keep on knockin but you can't come in

I get to understand you been livin in sin But if you love me woman walk right in I've got a notch for your safety-pin Bend down low. throughout to the flow of the particular to the test of a good to the form the test of the flow of the test of the

Bend down law, let me sed you when

Benedawn how, lot me toll your write.

TALKIN' ULUES

You'd us goods. Coth ground may not be disset higher and read may not be disset higher and coth ground may not be middle negotiated was not purely to the form and or power of the property of

Talker Forces, callein blaces.

Votar foot is just two deplace years shows

Postanon security on the nate, for an long lacent to what a permished between the Post Recording I seem to when an after the reck for as long I seem to when a per minimat series. But I'm gumes state to the own, tes the range former may are a permished before I seem to again the seem of a permished by the seem of the seem of the permished by the permished by the permished the permished the seem of the prescher flow that permished the seem of the prescher

So whe's game stay at home When the freedom lighters are lighting Tolkin blues, talkin blues They say your test is our the nig for

your stacs Talkin blues, keep on talkin blues They say, you hear what they say, didn't Carlo procured with mp loved fine project, transit three read my justime love, Said ground was my Berl load traged, And much will my pulsar time. Toront manys, justime lynam. Toront love as a power material tax my

REVOLUTION

Revelation, reveals the truth,

Si sale e a retrollation sa praite a colubina Tea metri confusion, ca mode (regranita)

I don't trans to high a the parts
Corn become unadoperation as the same
Soury fraunt i main that you could not
Like a bird in the cross, the pelanears
what be free.

Mever make a politician, grant you a favour

They will always warn to conorol your through South for making it burn.

Soul a five make it burn, and it a blood mate it man Rasta there up on top, can't you see, so you can't product the Sup. We got in the man, thursder, bruncome

Lightnang, thunder, brimstone and lare

Kill, cramp and parelyse all week at consequence.
When there eat of creation
Let I'm is Peter I'm is black but for a red in I'm is the said.
Let rysteen in the is the said.
Let rysteen in all cover the said in like the water ower the sea.
Lightning, thurden, primations and the Lightning, thurden, brimstone and if re-



DRENO PHOTOGRAPHY: AMERIK 1300T

ILPS 9281

1970 ISLAND RECORDS (70).

PRINTED IN U.S.A.



Side one

SWEET LEAF

Africat news Wan't you listen!

When I first met you didn't realize I to "t longet you or your surprise You introduced me to my mind And left me wanting you and your kind.

I ove you. Oh you know it.

My The was empty forever on a down Until you took me, shewed me around My life is free now, my life is clear. Here you sweet leaf - though you can't hear. Commernow - try it out.

Strain a scople don't know what you're about They put you down and shut you but. You gare to me a new belief And soon the world will love you sweet lest

AFTER FOREVER

Have you ever thought about your stulcan it be saved?

Or perhaps you think that when you're dead you just stay in your grave. Is God just a thought within your head or is

he a be to be your

is Christ just a name that you read in a book islien you were at school

When you think about death do you lose your bream or do you keep your cool? Would you have to see the Pope on the end of a rope – Do you think he's a fool? Well I have seen the truth. Yas I have seen

the Ight and I've changed my ways. And I'll be prepared when you're lonely and scared at the end of our days.

Could it be you're alreid of what your fe unds might say

If they know you believe in God above. They are id realize before they colucise. That God is the only way to love:

is your mind so small that you have to fall to with the pack wherever they run Will you still sneet when death is mur-And say they may as well worship the sunIf think it was true it was people I ke you that crucified Christ

Ethink it is sad the opinion you had was the only one voiced.

Will you be so sure when your day is near say you don't believe!

You had the chance but you turned it down now you can't retrieve

cernaps you'll think before you say that God is dead and gone.

Open your ayes, just realize that he is the one.

The only one who can save you now from all this sin and hate. Or will you still jour at all you hear?

Yes! - I think it's too late.

EMBRYO

(Irritrumental)

CHILDREN OF THE GRAVE

Revolution in their minds - the children start to march

Against the world they have to live or. Co the laste that's in their warts.

They're lived of being purbic around and told just what to do.

They Il fight the world unto they we won and love comes flowing to rough Children of comprow live in the learn that

fall today Will the surrise of tomorrow bring in

peace in any way. Must the world live in the shadow of atomic fear

. Can they win the fight for peace or will times disappear?

So you called an a "the world listen to what

If you went a better older to live in spread the works today

Show the world that love is still alive you must be brave

Dryou children of today an children of tite grave.

Side two ORCHID

(Instrumental)

LORD OF THIS WORLD

You're searching for your mind don't know where to start

Can't find the key to fit the lock on HOLE THAT'S

You think you know out you are never quite sure

Your soul is ill but you will not find a cure Your world was made to you by someone above

But you choose end ways instead of lone. You made me master of the world where you 49.27

The soul I took from you was not even missed. Lo d of this world

Evil Possesson Lord of this world

He's sour confessor now!

You think you're innocent you've nothing to lear

You don't know me, you say, but isn't it dearr You turn to me in all your worldly presd

and pride But will you turn to me when his your turn to die?

SOLITUDE

My name it means nothing My forture of less.

My future is shrouded in dark wilderness Synshine is far away, clouds linger on Everything I possessed – now they are gone

where can I go to and what can I do? Nothing can please me out, thoughts are of you

You just laughed when I begged you to stay 've not stopped crying since you went away The world is a lonely place you're un YOUR OWN

Guess I will go have — it down to me n. Crying and thinking is all the 1 do Memorius I have remard me al you

INTO THE VOID

Rocker engines forming fuel so fast. Up into the night sky they blast Through the university of times whine Could It by the the through min and time. Back on worth the Illine of the land. Jow Everywhere is in arry and woe Pollution kills are the land, the same Missing to meet his criting Rockel engines burning fairl so list Lip into the back tky it vast Burning metal through the almosphere Earth remains in worry, have and frur. With the hateful builtles raging on Rodets flying to the ylawing sun. Through the empires of elemnal role freedom from the high saidile.

freedom lighters sent out to the sun Escape from brainwashed minds and pollution. Leave the earth to all its sin and hate find another world where freedom waits. hast the stars in fields of ancient void

Through the shields of darkness where they find Love upon a find a world unknown

Where the sons of freedom make the - hun-Leave the earth to Satan and his slaves leave them to their future in their graves Make a home where love is there to stay Peace and happiness in every day

Produced by Rodger Bain for Tony Hall Enterprises All tracks published by Tra/1 ssex Music International, Inc. (ASCAP) Reprinted by parmission After Forever, Embryo and Orchid written by grami, all others by formal/Ward/Butler/ Osbourne Art Direction: Mike Stanford Design: Bloomsbury Group

scope records

AUNT MAUDIES FUN GARDEN

SCOPE 558

DANCE WRITTEN & CALLED BY CLYDE DRIVERE PT.#2 BOX 303 K, SAUGUS, CA.

Opener and Closer

Four ladies chain across, turn a little girl and then
Join hands, circle to the left, go walking round my friend
Girls to the middle, boy's sashay, circle left in the same old way
Girls to the middle, boy's sashay, circle left your on your way
Walk around your corner, see saw your own
Left allemande then promanade
AUNT MAUDIES FUN GARDEN, AUNT MAUDIES FUN GARDEN
She's the talk of the town.

Figure

1 and 3 (2 & 4) get a right and left thru

Turn a little girl you know

Well flutter wheel - turn it - sweep a quarter then

Pass thru - right and left thru with the outside two

Turn on around and dive thru

Square thru five hands you go,

Well it's 4 - 3 - 2 - 1 swing the corner Sue

Left alemande, then promande

AUNT MAUDIES FUN GARDEN, AUNT MAUDIES FUN GARDEN

She's never going to live it down.

Caller's Note:

THERE IS NO MIDDLE BREAK!

I f you would like to tell a little story about Aunt Maudie.

It goes like this. Aunt Maudies Garden was not exactly legal for what she was growing.

One night they had a little fire. All of the neighbors gathered by the garden, all inhaling deeply saying - BURN BABY BURN.







ORIGINAL MOTION PICTURE SCORE

Unused Score for 'La Puntura Velenosa Della Notte'

M. AKERS

ARDUINO MAIURI & AGOSTINO DE LAURENTIIS

present

GEORGE EASTMAN LA PUNTURA VELENOSA DELLA SHOTE

LINA ROMAY - IVAN RASSIMOV - EVELYN STEWART

Produced by SALVATORE ARGENTO Directed by SERGIO MARTINO

Story and Screenplay by ENNESTO GASTALDI

EASTMANCOLOR TECHNISCOPE ACTION FILMS



- SIDE A

"OPENING / EYEWITHESS" (5:08)

SIDE B

"TRAPPED" (3:09)
"THE KILLER REVEALED" (3:06)



ROME, A CITY OF OVER TWO MILLION PEOPLE. WHAT SECRETS DOES THE CITY HIDE, IN ITS ALLEYWAYS, DISCOTHEQUES AND BEDROOMS? SECRETS, ARE BEST KEPT UNDER LOCK AND KEY...AND LEFT TO THE DARKNESS OF THE NIGHT!

NOT ALL SECRETS CAN BE KEPT FOREVER: A DEAD SUPER MODEL, A SALESGIRL AND A PHOTOGRAPHER, WILL SOON BE TRAPPED, CUNNINGLY ENSNARED IN A WEB OF MURDER, SADISM AND LUST. THIS TALE WILL SHOCK YOU TO YOUR LIMITS!

DON'T CLOSE YOUR EYES. OR YOU TOO, WILL FEEL . . .

"THE VENEMOUS STING OF THE NIGHT!"





7674-14988-7

produced by STEWART LEVINE
remixed by Louil Silas, Jr.
remix engineer: Taavi Môte
remixed at Larrabee Sound, Hollywood, CA
management: David Lumian

extended version available on The Untouchables EP, "The Untouchables Dance Party" mca-36016a original version appears on The Untouchables LP, "Wild Child" mca-5634



.MCA RECORDS

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PREPP

(The PREPPY SONG)

CLUES

- Synonym For IZOD
- 2. Who Said "In Vino Veritas"?
- 3. A Preppy Mom 4. Spray For All Shirts
- 5. Socks In Winter
- 6. Prep Sport
- Absolutely To Die (Abbr.)
- Prep Island Resort Socks In Summer??
- 10. RCB's Friend
- 11. Proper for Muffy Who Said "Tanta Stulitia Mortalum Est."?
- Fabric Preps Hate Most 14. 2nd Half Of P.O.B.B.
- Feminine Preppy Sleepwear
 15. Feminine Preppy Sleepwear
 16. 1st Half Of P.O.B.B.
- 17. #1 Prep College in Wellesley MA (Coed)
- Most Beloved Of All Totems Prep Word For Drunkenness
- One Of Buffy's Favorite Colors Buffy's Other Favorite Color

Talbots

- 22 B2
- Prep-Mobile 24. Prep Catalog

B.M.W. Brooks Brothers Green Pink Wasted Mallard Habson Prepped Out ZUET Beyond Belief Double Knit Seneca Mary Auung Never Nantucket .U.T.A Crew Argyles Starch Mummy **HOUA**

Chemise LaCoste

THE "PREPPY" CROSSWORD PUZZLE

(left to right, right to left, bottom to top, top to bottom)



1. Langyan zu

- Quest on Spring Breaks 26. Public Display of Affection
- (Abbr.) Prep Teddy Brand
- Ivy League University
- What Daddy Is Asked For Most Often
- 30. Bif's Friend 31. Prep Fabric
- 32. Prep Sport
- 33. RCB's Advice
- 34. Familiar For Yale
- Prep Expression For Drop
- Dead Estimated Cloud Time (Abbr.)
- 37. Popular Boston Suburb 38. A Prep Wedding No No 39. A Person Who Actually Does
- Schoolwork Vermont Prep Ski Resort
- 41. Boy's Preparatory School In California
- Prep Nickname For Mary
- Name For Preppy Bear 44. Prep Slang For Good
- 45. Prep Alternative To Club Soda
- 46. Prep Alternative To A Cobbler

ısbe

Perrier Super Leddy MOIIÀ Sie Stowe 1001 Disco DOVE E.C.T. Eat My Shorts !!3 Get Preppy Tennis Madras gntty A Check Yale Steiff P.D.A.

Raymond's dog is named Lord Kensington.

Written by R. Orfan (BMI) (BMI) (BMI) Produced by Gary Jensen and Raymond Charles Brown III for Upscale Records & Tapes USR 1001 A





SIDE ONE

RUN'S HOUSE

BEATS TO THE RHYME

EXECUTIVE PRODUCER: RUSSELL SIMMONS
PRODUCED AND MIXED BY RUN-DMC AND DAVY D FOR
DEE-JAY-RUN PRODUCTIONS
"RUN'S HOUSE" ENGINEERED BY ROEY SHAMIR
"BEATS TO THE RHYME" ENGINEERED BY STEVE ETT
MASTERING BY HOWIE WEINBERG AT MASTERDISK

DESIGN: MARLENE COHEN AND GAILE VAZBYS PHOTOGRAPHY: ROBERT LEWIS

FROM THE LP
"TOUGHER THAN LEATHER"











LM 2768 (RRRM-4639)



SIDE 1 RED SEAL

Marquina ESPAÑA CAÑI Simon THE PEANUT VENDOR Gould CALYPSO SOUVENIR Barroso BRAZIL

Barroso BRAZIL
Freire AY AY AY

Arrangements by Morton Gould)

MORTON GOULD

and his Orchestra

MONO DYNAGROVE

**REGISTRADA(S) ** RADIO CORPORATION OF AMERICAL MARCHING AND CORPORATION OF AMERICAL MARCHINGS AND CORPORATIO



.M 2768 (RRRM-4640)



SIDE 2 RED SEAL

Lecuona SIBONEY

LA CONGA DE MEDIA NOCHE (from "Danzas Afro-Cubanas") DANZA NEGRA (from "Danzas Afro-Cubanas")

Y LA NEGRA BAILABA! (from "Danzas Afro-Cubanas")

DANZA DE LOS ÑAÑIGOS (from "Danzas Afro-Cubanas")

Gloria Agon (Arrangements by Morton (Arrangements by Morton MORTON GOULD and his Orchestra

MONO DYNAGROVE

MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF RIPER

BUSTA RHYMES, CHINGY, FAT JOE and NICK CANNON

"Shorty (Put It On The Floor)"

- 1. Album Version
- 2. Instrumental

From the Motion Picture and Soundtrack "Love Don't Cost a Thing"

Written by Justin Smith/Trevor Smith/Howard Bailey/Joseph Cartagena and Nick Cannon Produced by Just Blaze for F.O.B. Entertainment, N.Q.C. Management and Roc The World Recorded and Mixed by Ryan West for N.Q.C. Management, LLC

Busta Rhymes appears courtesy of J Records
Chingy appears courtesy of EMI-Capitol Records
Fat Joe appears courtesy of Atlantic Recording Corp.
Nick Cannon appears courtesy of Jive Records

BUSTA RHYMES, CHINGY, FAT JOE and NICK CANNON



"Shorty (Put It On The Floor)"

- 1. Mix Show Edit
- 2. Radio Version

From the Motion Picture and Soundtrack "Love Don't Cost a Thing"

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HollywoodRecords.com

HOLLYWOOD RECORDS

happy medium

side one



happy medium 3:08 kites 1:29 eye to eye 1:59 *denotes jazz 2:51 7 oneida stomp 1:07 valpolicella 2:29 dichotomy 1:44 cheveu du chien :48

john I. eisenberg and jeffrey b. young all selections binney music/ASCAP all rights reserved.



happy medium

the scientist who dreamed of the benzene ring 1:42

play it by ear 1:43

baroque again 3:04

sunday best 2:18

a #10 to go :45

recess 2:23

Iullabye for amy beth 2:12

REM 1.08

:20 over gazatskis :40

side two

o john I. eisenberg and jeffrey b. young all selections binney music/ASCAP all rights reserved.



THE WANDERER AZUMA

The Gate 3:12 The Man Who is Watching the Air 4:50 Ancient Bells 3:41 Angel in the Distance 3:52 Inside the House 2:50 Flying Angels 2:18 Two Gallantly Men 3:35

Private Music_®

2037-1-PA

SIDE A



(E) (E) 1988 Private, Inc.

THE WANDERER AZUMA

The Wanderer 3:49 Fairy Doll 3:27 Richly Colored Art Panel 3:42 Brave Man 5:08 The Temple Landscape 3:12 Room on the Hill 2:37

Private Music

SIDE B



@ 9 1988 Private, Inc.



DISNEY'S MERRY CHRISTMAS CAROLS

2514



® Walt Disney Productions

Side One

1. THE CHIPMUNK SONG
(R. Bagdasarian)
2. I WISH IT COULD BE CHRISTMAS ALL YEAR LONG
(P. Baron)
3. SLEIGH RIDE
(L. Anderson & M. Parish)
4. AWAY IN A MANGER
5. HERE WE COME A-CAROLING

6. THE FIRST NOEL

Produced by Jymn Magon
P 1980 Buena Vista Distribution Co., Inc.



DISNEY'S MERRY CHRISTMAS CAROLS

2514



© Walt Disnay Productions

Side Two

1. HERE COMES SANTA CLAUŚ
(G. Autry & O. Haldeman)
2. JOY TO THE WORLD
3. SILVER BELLS
(J. Livingston & R. Evans)
4. THE TWELVE DAYS OF CHRISTMAS
5. HAVE YOURSELF A MERRY LITTLE CHRISTMAS
(H. Martin & R. Blane)

Produced by Jymn Magon

1980 Buena Vista Distribution Co., Inc.

THE BUTTERFIELD BLUES BAND

SIDE ONE EKS-75013-A STEREO



SOMETIMES I JUST FEEL LIKE SMILIN'

- 1. PLAY ON 3:44
- 2. 1000 WAYS 4:49
- 3. PRETTY WOMAN 3:51

THE BUTTERFIELD BLUES BAND

SIDE TWO EKS-75013-B STEREO



SOMETIMES I JUST FEEL LIKE SMILIN'

- 1. TRAINMAN 6:01
- 2. NIGHT CHILD 4:32

ROULETTE

GOLDEN GOODIES - VOL. 16

PAUL EVANS - THE RAYS - THE TEMPOS
THE ECHOES - JACK SCOTT - ROSEMARY JUNE

R-25241 (RLP-362-A)



331/3 RPM

MADE IN U.S.A. BY ROULETTE RECORDS, INC.

ROULETTE

GOLDEN GOODIES - VOL. 16

THE SPARKLETONES - JACK SCOTT - THE CRYSTALS
ROSEMARY JUNE - GLORIA MANN
NEIL SEDAKA & THE TOKENS

R-25241 (RLP-362-B)



331/3 RPM

1. BOYS DO CRY - The Sparkletones 1:47
(Bennett-Arthur) (Rogelle Music Co.-BMI)
2. MY TRUE LOVE - Jack Scott 2:45 (J. Scott)

(Starfire Music Corp. & Peer Intl Corp.-BMI)

3. UPTOWN - The Crystals 2:18 (Mann-Weill) (Columbia-Screen Gems-BMI)

4. I'LL ALWAYS BE IN LOVE WITH YOU - Rosemary June 2:43 (Stept-Ruby-Green) (Shapiro Bernstein & Co.-ASCAP)

5. TEENAGE PRAYER - Gloria Mann 2:27 (Reichner-Lowe)

(La Salle Music Publ., Inc.-ASCAP)

6. I LOVE MY BABY - Neil Sedaka & The Tokens 1:48 (Sedaka-Greenfield) (Selma Music Corp. & Suffolk Music Corp.-BMI)

MADE IN U.S.A. BY ROULETTE RECORDS, INC.



RCRS-4.3"

THE ORIGINATION OF AMERICA . MADE IN U.S.4. TARO REGISTERED RANGE RECEST THE ORIGINAL RECORDINGS BY **GLENN MILLER** AND HIS ORCHESTRA

1-SUNRISE SERENADE (Carle)

CAS 829(e)



SIDE

2-MY REVERIE (Lyrics and arrangement by Clinton)
(Arr. based on Debussy's melody "Reverie")
3-PAGAN LOVE SONG (Freed-Brown) 4-TO YOU (Porsey-Shapiro-Davis)
5-AND THE ANGELS SING (Mercer-Elman)

> Glenn Miller and his Orchestra 2, 4, 5. Ray Eberle, Vocal





RCRS-4321

RCRS-4321

THE ORIGINAL RECORDINGS BY

GLENN MILLER

AND HIS ORCHESTRA

1-ELMER'S TUNE (Albrecht-Gallop-Jurgens)

CAS 829(e)



2-CIRIBIRIBIN (James-Lawrence-Pestalozza) 3-RUNNIN' WILD (Grey-Wood-Gibbs) 4-BLUE EVENING (Jenkins-Bishop)
5-MELANCHOLY LULLABY (Heyman-Carter)

> Glenn Miller and his Orchestra 1. Ray Eberle and The Modernaires Vocal 2, 4, 5. Ray Eberle, Vocal

STEREU Electronically Reprocessed SIDE

MOONTAN

GOLDEN EARRING

MCA RECORDS

MCA-2352



Side 1

1. RADAR LOVE (6:24) (G. Kooymans-B. Hay)

2. CANDY'S GOING BAD (6:12) (G. Kooymans-B. Hay)

3. VANILLA QUEEN (9:20) (G. Kooymans-B. Hay)

ALL SELECTIONS PUBLISHED BY LARRY SHAYNE MUSIC, INC. - ASCAP
PRODUCED & ARRANGED BY GOLDEN EARRING
EXECUTIVE PRODUCER: FRED HAAYEN
RECORDED IN HOLLAND

1973 TRACK RECORDS LTD.

ACTOR WE THOUGHT WAS RECORDED AND THE HEADER DAVID WATER

MOONTAN

GOLDEN EARRING

MCA RECORDS

MCA-2352 /



Side 2

1. BIG TREE, BLUE SEA (8:13) (G. Kooymans-B. Hay)

2. ARE YOU RECEIVING ME (9:32) (G. Konymans-B. Hay-J. Fenton)

ALL SELECTIONS PUBLISHED BY LARRY SHAYNE MUSIC, INC. - ASCAP
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EXECUTIVE PRODUCER; FRED HAAYEN
RECORDED IN HOLLAND

1973 TRACK RECORDS LTD.

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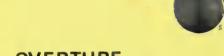
isneylang

WALT DISNEY'S SNOW WHITE AND THE SEVEN DWARFS

SNOW WHITE, Adriana Caselotti PRINCE, Harry Stockwell AND THE DWARF CHORUS

DQ-1201

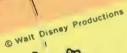
Side I



- 1. OVERTURE
 I'M WISHING Snow White
 ONE SONG Prince
- 2. WITH A SMILE AND A SONG Snow White
- 3. WHISTLE WHILE YOU WORK Snow White HEIGH HO Dwarf Chorus

All the Songs from the Original Motion Picture Sound Track

Orchestra Conducted by Paul J. Smith & Leigh Harline Music Composed by L. Morey & F. Churchill





SNEULA WALT DISNEY'S

@ Walt Disney Productions

SNOW WHITE
AND THE SEVEN DWARFS
SNOW WHITE, Adriana Caselotti
PRINCE, Harry Stockwell

AND THE DWARF CHORUS

DQ-1201

Side II



- 1. BLUDDLE-UDDLE-UM-DUM (The Washing Song) Dwarf Chorus
- 2. A SILLY SONG Dwarf Chorus
- 3. SOME DAY MY PRINCE WILL COME Snow White
- 4. FINALE

All the Songs from the Original Motion Picture Sound Track

Orchestra Conducted by Paul J. Smith & Leigh Harline Music Composed by L. Morey & F. Churchill







Albedo 0.39 Vangelis



Side A Stereo

1 Pulmar 5:44

2 Freefall 2:16

3 Mare Tranquillitatis 1:47

4 Nain Sequence B 12

5 Sword | Orion 1:55

(Mangelia)

TM(s) & RCA CORF MADE



Albedo 0.39 Vangelis



Side B Stereo

- 1 Alpha 5:44
- 2 Nucleogenesis 12:06
- 3 Albedo 0.39 4 5

(Variguits)

TM(s) CORP - MADE IN U.S.A.
19 1976 RCA Limited

COLUMBIA

EYDIE GORME THE LOOK OF LOVE



CS 9652



XSM 136228



- 1. THE LOOK OF LOVE -H. David B. Bacharach-(From Charles K. Feldman's "Casino Royale"-A Columbia Pictures Release)
- 2. LIFE IS BUT A MOMENT (Canta Ragazzina) -L. Kusik - E. Snyder - Prog - I. Pattacini-



COLUMBIA

EYDIE GORME THE LOOK OF LOVE



CS 9652



XSM 136229



- 1. I WALK THE LINE -J. R. Cash-
- 2. I REALLY DON'T WANT TO KNOW

-H. Barnes - D. Robertson-

- 3. YOU DON'T KNOW ME -C. Walker E. Arnold-
- 4. AS LONG AS HE NEEDS ME -L. Bart-

5. SHALL WE DANCE

- R. Rodgers- (From the Musical Production "The King And I")

SOUND STEREO "360 SOUND STEREO" STEREO "360 SOUND STEREO "360 "S.A. MARCAS REG. PRINTED IN U.S.A. SOMERSET

WONDROUS WORLD OF

(SF-7600-A)



PARTY SING-ALONG

- 1. WHIFFENPOOF SONG
- 2. IDA, SWEET AS APPLE CIDER
- 3. SHINE ON HARVEST MOON
- 4. CUDDLE UP A LITTLE CLOSER
- 5. SWEET ADELINE
- 6. ROW, ROW, ROW YOUR BOAT
- 7. I'VE BEEN WORKIN' ON THE RAILROAD

MANUFACTURED BY MILLER INTERNATIONAL COMPANY.

SOMERSET THE WONDROUS WORLD OF

(SF-7600-B)



LONG PLAY 331/3 RPM

PARTY SING-ALONG

- 1. THERE'S A TAVERN IN THE TOWN
- 2. SWEET HEART OF SIGMA CHI
- 3. SCHNITZELBANK
- 4. ALOUETTE
- 5. THAT'S WHERE MY MONEY GOES-MAN ON THE FLYING TRAPEZE-ALMA MATER
- 6. AROUND HER NECK SHE WEARS A YELLOW RIBBON-WEB FOOTED FRIENDS

SF-1U4#2B

SF-1U4#2B

WANUFACTURED BY MILLER INTERNATIONAL COMPANY.



LSP-4207 (XPRS-5664)

Rhymes & Reasons

John Denver

- 1 The Love of the Common People (Hurley-Wilkins)
- 2 Catch Another Butterfly (Williams)



- 3 Daydream (Denver)
- 4 The Ballad of Spiro Agnew (Paxton)
- 5 Circus (Denver-Johnson)
- 6 When I'm Sixty-Four (Lennon-McCartney)
- 7 The Ballad of Richard Nixon
- 8 Rhymes & Reasons (Denver)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORPORATION—MADE IN U.S.A.

Side 2 Stereo LSP-4207 (XPRS-5665)



John Denver

1 Yellow Cat (Fromholz)

Victor

- 2 Leaving, on a Jet Plane (Denver)
- 3 (You Dun Stomped) My Heart (Williams)
- 4 My Old Man (Walker)
- 5 | Wish | Knew How It Would Feel to Be Free (Taylor-Dallas)
- 6 Today Is the First Day of the Rest of My Life (Sugacity)
 (P. & V. Garvey)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORPORATION—MADE IN U.S.A.



TITLE: Modern SUBJECT: Records STEREO ARTIST & HEADING: SIDE **SANDY STEWART** CAT DANCER CONTENTS: 1. NOT LIKE THE OTHERS (4:22) Sandy Stewart 2. I PRETEND (3:42) Sandy Stewart 3. MIND OVER MATTER (4:04) Sandy Stewart 4. LEAVE IT ALL BEHIND (4:44) Words by Amanda Blue & Lyn Robinson, music by Sandy Stewart & David Monday P 1983 Modern Records ST-MR-835314-SP PRODUCER:

ISLAND 90581-1

ERE THE ST S HAVE'NO NAME* (5:37) VHAT I'M LOOKING FOR (4.57 IAVEN'T FOU HOUT YOU* (4:56) 3. WITH OF 4. BULLET BLUE SKY* (4:32) 5. RUNNIN STAND STILL (4:18) PUBLISHED BY PELL MUSIC/U2 (ASCAP)

I ANOIS AND BRIAN ENO

MIXED STEVE LILLY WHITE

1987 ISLAND RECORDS LTD.

STILLS -0.295

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BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA. ALL SC VRITTEN BY U2

E ONE



RECORDS

51 POLKA FAVORITES

SIDE ONE



MDS-1044-A STEREO

- 1. MEDLEY #1-POLKAS
- 2. MEDLEY #2-POLKAS
- 3. MEDLEY #3-OBEREKS
- 4. MEDLEY #4-POLKAS
- 5. MEDLEY #5-WALTZES
- 6 MEDLEY #6-POLKAS

MUSICO

51 POLKA FAVORITES

SIDE TWO

MDS-1044-B STEREO

- 1. MEDLEY #1-POLKAS
- 2. MEDLEY #2-POLKAS
- 3. MEDLEY #3-CZARDAS & OBEREKS
- 4. MEDLEY #4-POLKAS
- 5. MEDLEY #5—OBEREKS
- 6. MEDLEY #6-POLKAS

THE ORIGINAL SOUNDTRACK ALBUM FROM THE PARAMOUNT MOTION PICTURE "AMERICAN HOT WAX" RECORD ONE VARIOUS

LIVE RECORDINGS



SIDE ONE

SP 6500
STEREO

Introduction of Alan Freed

1. HOT WAX THEME (Big Beat Band) -K. Vance-I. Newborn-P. Griffin2:17
2. ROCK AND ROLL IS HERE TO STAY (Prof. LaPlano and The
Planotones) -D. White- 4:13
3. MISTER LEE (Delights) -H. Dixon-H. Gathers-L. WebbE.R. Pought-J. Pought-2:37
4. MAYBE (Delights) -R. Barrett- 3:30
5. HEY LITTLE GIRL (Clark Otis) -O. Blackwell-B. Stevenson2:49
6. REELIN' AND ROCKIN' (Chuck Berry) -C. Berry- 2:55
7. ROLL OVER BEETHOVEN (Chuck Berry)
-C. Berry- 1:59
PRODUCED BY KENNY VANCE. In
Association with Paramount Pictures
and Art Linson Productions
(P) 1978 A&M
Records, Inc.







1. WHY DO FOOLS FALL IN LOVE (The Chesterfields) -F. Lymon-M. Levy- 2:40

2. THAT IS ROCK AND ROLL (The Chesterfields) -J. Leiber-M. Stoller- 3:50

3. I PUT A SPELL ON YOU (Screamin 'Jay Hawkins) -J. Hawkins-

4. MISTER BLUE (Timmy & The Tulips) -D. Blackwell-

5. WHOLE LOTTA SHAKIN' GOIN' ON (Jerry Lee Lewis) -D. Williams-S. David- 3:02

6. GREAT BALLS OF FIRE (Jerry Lee Lewis) -J. Hammer-O. Blackwell- 2:00

PRODUCED BY KENNY VANCE. In Association with Paramount Pictures and Art Linson Productions

P) 1978 A&M

Records, Inc.



A. 6. A. BUTED BY A&M

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RECORD TWO



SP 6500

MONO

1. SWEET LITTLE SIXTEEN (Chuck Berry) -C. Berry- 3:00
2. THAT'S WHY (I LOVE YOU SO) (Jackie Wilson) -B. Gordy, Jr.T. Carlo- 2:03
3. SINCERELY (The Moonglows) -A. Freed-H. Fuqua- 3:09
4. THERE GOES MY BABY (The Drifters) -B. NelsonL. Patterson-G. Treadwell- 2:07
5. HUSHABYE (The Mystics) -D. Pomus-M. Shuman2:31
6. RAVE ON (Buddy Holly) -S. West-B. TilghmanN. Petty- 1:47
7. STAY (Maurice Williams & The Zodiacs)
-M. Williams- 1:37
These original monaural recordings are compatible with present day phonographiequipment.
PRODUCED BY KENNY VANCE. In
Association with Paramount Pictures and Art Linson Productions
Association with Paramount Pictures
and Art Linson Productions
Associate Producer: Joe Ferla
(P) 1978 A. M. Pecords, Inc.



RECORD TWO



SP 6500
MONO

1. TUTTI FRUTTI (Little Richard) -D. LaBostrie-R. Penniman- 2:22
2. ZOOM (The Cadillacs) -E. Navarro- 2:21
3. LITTLE STAR (The Elegants) -A. Venosa-V. Picone- 2:38
4. WHEN YOU DANCE (The Turbans) -A. Jones- 2:55
5. SPLISH SPLASH (Bobby Darin) -B. Darin-J. Murray- 2:10
6. SEA CRUISE (Frankie Ford) -F. Ford- 2:41
7. GOODNIGHT IT'S TIME TO GO (The Spaniels)
-J. Hudson-C. Carter- 2:44
These original monaural recordings are compatible
with present day phonograph equipment.
PRODUCED BY KENNY VANCE. In
Association with Paramount Pictures
and Art Linson Productions
Associate Producer: Joe Ferla
P 1978 A&M
Records, Inc.

P 1978 A&M
Records, Inc.

Side Stereo

LSC 2762 (PRRS-4989)

Menotti

Amahl and the Night Visitors

Red Seal

Part 1

Martha King, Sop.; Kurt Yaghjian, Boy Sop. John McCollum, Ten.; Willis Patterson, Bass Richard Cross, Bass-bar.

Orchestra conducted by Herbert Grossman

TMK(s) * REGISTERED • MARCA(s) REGISTRADA(s)
RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

Side 2 Stereo

LSC 2762 (PRRS-4990)

Menotti

Amahl and the Night Visitors

Red Seal

Concluded

Martha King, Sop.; Kurt Yaghjian, Boy Sop.

Richard Cross, Bass-bar.;

Willis Patterson, Bass

John McCollum, Ten.; Julian Patrick, Bar.

Orchestra and Chorus conducted by Herbert Grossman

TMK(s) @ REGISTERED • MARCA(s) REGISTRADA(s)
BADIO CORPORATION OF AMERICA—MADE IN U.S.A.

Steven Schoenberg Three Days in May

Produced by Steven Schoenberg and David Sokol

	Side One	
1	Keynote	4:18
2	Eclipse	6:12
3	Breakfast at Sunrise	3:09
4	One-Thirty	4:02
5	Lullaby	2:35

20:16

Stereo QBR 1002

Quabbin



© ® 1984 Quabbin Records All Selections © 1984 EMME Music ASCAP

Steven Schoenberg Three Days in May

Produced by Steven Schoenberg and David Sokol

		A	
	Side Two		Stereo QBR 1002
1	Kyrie	4:00	Quabbin
2	Summer Solstice	6:33	
3	Recurring Dream	6:15	© ® 1984 Quabbin Records
4	Final Reflections	3:48	All Selections © 1984 EMME Music ASCAP



3. GREENSLEEVES 2:46

4. THE HAWK & THE TROUT 5:24

5. LULLABY 2:09

6. CLOUD CANTONS 4:00

All compositions by Sam Rizzetta except Greensleeves, which is arranged by Sam Rizzetta

PECOADS, INC., 1304 W. SCHUSEA





LED ZEPPELIN HOUSES OF THE HOLY

STEREO



ONE

(P) 1973

ATLANTIC

- 1. THE SONG REMAINS THE SAME (5:24) Page - Plant
- THE RAIN SONG (7:32) Page - Plant
- 3. OVER THE HILLS AND FAR AWAY (4:42) Page - Plant
- 4. THE CRUNGE (3:10)
 Bonham Jones Page Plant

 (ST A 732783 SP)

 (ST A 732783 SP)

 AWARNER COMMUNICATIONS COMPANY

 AWARNER COMPANY



SD 19130

LED ZEPPELIN HOUSES OF THE HOLY

STEREO



TWO

1. DANCING DAYS (3:40)

Page - Plant 2. D'YER MAK'ER (4:19)

Bonham - Jones - Page - Plant 3. NO QUARTER (6:57)

Jones - Page - Plant

Jones - Page - Plant

4. THE OCEAN (4:28)
Bonham - Jones - Page - Plant

(ST - A - 732784 SP)

(ST - A - 732784 SP)

AWARNER COMMUNICATIONS COMPART

AWARNER COM

P 1973 ATLANTIC

IF YOU LEAVE ME, CANICOME TOO?
MENTAL AS ANYTHING

1. IF YOU LEAVE ME, CANICOME
COOK (2:30) (Plaza) 3. TOO
HIT (3:10) (O' Doherty)
Mombassa, Plaz
7. CHEMICA





A & M RECORDS INC. DISTRIBUTED

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IF YOU LEAVE ME, CAN I COME TOO?
MENTAL AS ANYTHING

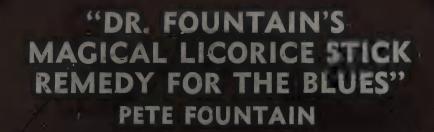
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STEREO
AMLH 64921-2
SP 4921-0

RAILS (2:34) (Mombassa) 3. SAD POETRY (2:50) (Smith)
4. BERSERK WARRIORS (3:45) (O'Dohe:ty) 5. PSYCHEDELIC
PEACE LAMP (3:02) (Reg (Mombassa) 6. CATALINAS REWARD
(3:11) (Plaza) 7. HOLIDAY IN AUCKLAND (1:53) (Mombassa)
Plaza) Syray Music, Administered in the U.S. by Irving Music, Inc.
Produced, Engineered and Remixed by Bruce Brown and Russell
Dunlop For Regular Records Australia
*Produced by Elvis Costello * Produced by Elvis Costello

P 1982 A&M Records, Inc.





SIDE 1

1. DOCTOR FOUNTAIN'S MAGICAL LICORICE STICK REMEDY FOR THE BLUES (2:23-AS)

2. MISSISSIPPI (Why You Bayou) (2:04-AS) / 3. BRIDGE OVER TROUBLED WATER (2:35-BMI)

4. LICORICE STICK RAG (2:23-AS)

5. SOMEWHERE (2:27-AS)

6. SULPHUR AND MOLASSES (2:15-BMI)
PRODUCED & ARRANGED BY CHARLES BUD DANT



(C)

SIDE 2

1. EVERYTHING IS BEAUTIFUL (3:04-BMI)

2. I'M IN LOVE WITH NEW ORLEANS (4:05-AS)

3. APPLAUSE From The Musical "Applause" (2:01-AS)

4. PASSPORT TO THE FUTURE (J:01-AS)

5. HEY MR. SUN (2:14-BMI)

PRODUCED & ARRANGED BY CHARLES BUD DANT

COLUMBIA



KCS 9979



1. BORN FREE

D. Black-J. Barry

2. DAYS OF WINE AND ROSES

J. Mercer—H. Mancini

3. MOON RIVER

J. Mercer-H. Mancini

4 DEAR HEART

J. Livingston—R. Evans—H. Mancini

5 THE HAWAIIAN WEDDING SONG

A. Hollman-D. Manning-C. E. King

6. MORE

R. Ortolani-N. Oliviero-N. Newell

STEREO MARCAS REG. PRINTED IN U.S.A.

SIDE

XSM 151857

COLUMBIA

5 Phyllis Uccello 30 Stoneybrook Dr. #B -5

ANDY WILLIAMS GREATEST HITS





J. Keller-G. Shayne

2. CHARADE

J. Mercer-H. Mancini

3. HAPPY HEART

J. Rae-J. Last

CAN'T GET USED TO LOSING YOU

D. Pomus-M. Schuman

5. MAY EACH DAY

M. Green-G. Wylo





STEREO MARCAS REG. PRINTED IN U.S.A.

PHONOGRAPH—"HIS MASTER'S VOICE"

RED SEAL RECORD

MASTER OF THE MARCE RECISION OF THE MARCE RECISION OF THE MARCE RECISION OF THE MASTER OF TH Band 1-POLONAISE IN A MINOR LM Band 2-KOLKALE D'ADVENSNE SIDE 1186 Non-Breakable Hamil 3 Band — CHILLET FULL IN G

Band — THE HILL IN G

(Transcribed by Wanda I wall

Wanda Land

PED SEAL RECORD Band 1 GRAVE POUR LEW POLONAIS Band 2-AIR MAN LE UNIT PURINAIS SIDE 1186 The Tree Breakable Band 3-THREE POLISH DANCES TO CHILLY Bane Wanda I III

RAY HENRY AND HIS ORCHESTRA

D598-4 (1283-A)



33 1/2 RPM

Henry) Dana Publ. Co. BMI
STARLIGHT OBEREK
(R. Henry) Dana Publ. BMI
TEDDY AND EDDY - POLKA
(H. Henry) Dana Publ. BMI
ILLE WALT
(W. Dana) Dana Publ. Co. BMI
LILLI POLKA
LL. Henry) Dana Publ. BMI
ACE OF SPADES - POLKA
(R. Henry) Dana Publ. BMI

FIESTE II CORD COMPANY, INC. WALLE

RAY HENRY AND HIS ORCHESTRA Vocal: Eddie Skinger

D598-4 (1283-B)



331/3 RPM

COUNTY FAIR FOLK

(R. HUIRY) Dana Find Ca. BMI
LOVENET OBEREK

Publ. Co. BMI
TALL MAN - POLKA

Henry) Dana Publ. Co. BMI
BONES - POLKA

Fruiting Lefte W. Dana

Dana Publ. Co. EMI
AT HE WELL - OB FELL

(R. Henry) Dana Publ. Co. BMI
LAKE FILE POLKA

Henry) Dana Publ. Co. BMI

Henry) Dana Publ. Co. BMI

(R. Henry) Dana Publ. Co. BMI

BALLROOM POLKAS RAY HENRY AND HIS ORCHESTRA

D598-4 (1.297-A)



33% RPM

TWIST POLICA

LICHID WALTZ

(W. Dana) Dana Publ. Co. LMI

DREAM LIFL - OBEREK

W. Dana) Dana Publ. Co. BMI

IOF-TON-IUMF POLICA

(W. Jana) Dana Publ. Co. IMI

POLISH HEART - FILMWINK OBEREK

(W. Dana) Dana Publ. LA LMI

OUCH (ILM) - FOLK

(R. Henry) Dana Publ. Co. BMI

FIRST RECORD COMPANY WELL INC.

RAY HENRY AND HIS ORCHESTRA

D598-4



33% RPM

MY BLULY - POLKA

(R. Henry) Dang Publ. Co. BMI

TONY THE BACHIFLOR - POLKA

(F. Henry) Dang Publ. Co. BMI

SETTING SUN - POLKA

Dang Ling Co. BMI

APPLE TREE DEFREK

(LING HICH FOLKA

RIDING HICH FOLKA

(R. Henry) Dang Publ. Co. BMI

(R. Henry) Dang Publ. Co. BMI

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COMPAN, SYCHOLD STATE OF THE ST NEW TORK CITY DLP 1208-A Vocal & Instrumental RAY HENRY MICROCROSY/ LONG & His Orchestra 1. DOMINO POLKA 2. RAIN, RAIN POLKA CANDY POLKA 4. HIGHWAY PATROL-POLKA UNITY POLKA PLAYING 6. STAMP YOUR FEET-POLKA ALL RIGHTS RESERVED CONTRIGHTED

COMPAN, **DLP 1208-B** Instrumental MICROCROSY/ RAY HENRY & His Orchestra 1. ZIG ZAG POLKA 2. TIME OF YOUR LIFE-POLKA **GOLD APPLE-POLKA** PLEASANT DREAMS-POLKA SHUT OUT-POLKA PLAYING RED SHOES-POLKA ALLRIGHIS RESERVED COPYRIGHTED

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Scottsville Squirrel Barkers, Phil Campos and Paul Hansen, The Hootenairs, Paul Sykes, The Silvergate Singers, Billy Sherman

389



STEREO

WIGH FIDELITY

- 1. PAUL AND SILAS
- 2. THE PRISON SONG
- 3. GOLDEN VANITY
- 4. THE WILLOW TREE
- 5. WHOA MULE

(CST 389-1)

CROWN

PLAYING 33%

LET'S HAVE A HOOTENANNY-VOL. 2

Scottsville Squirrel Barkers, Phil Campos and Paul Hansen, The Hootenairs, Paul Sykes, The Silvergate Singers, Billy Sherman

389



STEREO

- GOODNIGHT IRENE
- 2. WAYFARING STRANGER
- 3. JOHN HARDY
- 4. WADE IN THE WATER
- 5. THREE FINGER BREAKDOWN

(CST 389-2)

HIGH FIDELITY

By Arrangement with RCA Records

TCHAIKOVKSY'S GREATEST HITS, VOL. I

1. PIANO CONCERTO NO. 1 First Movement (Abridged) ARTHUR FIEDLER THE BOSTON POPS Ralph Votapek, Pianist

SIDE

UT DESSENCE

2. SWAN LAKE WALTZ

PMC 7012-A STEREO

3 SI FEPING BEAUTY WAITZ

3. SLEEPING BEAUTY WALTZ

4. WALTZ OF THE FLOWERS

MORTON GOULD

THE CHICAGO SYMPHONY

ORCHESTRA

ORCHESTRA

International, Inc. Minneapolis.

By Arrangement with RCA Records

TCHAIKOVSKY'S GREATEST HITS, VOL. I

SIDE

1. ROMEO AND JULIET Overture - Love Theme to Conclusion CHARLES MUNCH THE BOSTON SYMPHONY ORCHESTRA

INTO ESSENCE

2 ANDANTE CANTABILE (From Quartet No. 1) PMC 7012-B ANSHEL BRUSILOW

THE CHAMBER SYMPHONY
OF PHILADELPHIA

3. ANDANTE CANTABILE
(From Symphony No. 5)

MORTON GOULD
AND HIS ORCHESTRA
(John Barrows, French Horn)

(John Barrows, French Horn)

(John Barrows, French Horn)

(John Barrows, French Horn)

STEREO

IRERTY IN THE RESTRICT OF THE

LIBERTY RECORDS, INC.

STEREO IT MUST BE HIM Vikki Carr



LST-7533

- 1. IT MUST BE HIM (G. Becaud-M. David-M. Vidalin) Asa Music Co. - ASCAP - 2:48
- 2. CAN'T TAKE MY EYES OFF YOU

 (B. Crewe-B. Gaudio) Saturday Music Inc.Season's Four Music Corp. BMI 3:10
- 3. ONE MORE MOUNTAIN (T. Oliver-G. Lemel)
 Metric Music Co. BMI 228
- 4. A MILLION YEARS OR SO (Roger Miller) Tree Publishing Co., Inc. - BMI - 2:45
- 5. SO MUCH IN LOVE WITH YOU (B. Chandler-E. McKendry) Tamerlane Music, Inc. - BMI - 2:07
- 6. TUNESMITH (Jim Webb)
 Johnny Rivers Music BMI 340

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Phyllis Uccello 30 Stoneybrook Dr. #B Glastonbury, CT 06033

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STEREO

IT MUST BE HIM Vikki Carr



LST-7533 2

- I. A BIT OF LOVE (Don Addrist Dick Addrist)
 Tamerlane Music Inc. BMI 235
- 2. ALFIE (B. Bacharach H. David) Famous Music Corp. - ASCAP 2:45
- 3. FORGET YOU (Rascel Sherman-Weiss)
 Chappell & Co. Inc. ASCAP 212
- 4. LOOK AGAIN (Theme from "Irma La Douce")
 (A. Previn-D. Langdon) United Artists
 Music Inc. ASCAP 2:37
- 5. HER LITTLE HEART WENT TO LOVELAND (B. Kaye-P Springer) Budd Music Corp. ASCAP 25

LIBERT

SPECIAL PROPERTY OF COLUMBIA RECORDS. 1. REAL LIVE GIRL ROBERT GOULET

- 2. I FEEL PRETTY JULIE ANDREWS
- 3. CAN'T GET USED TO LOSING YOU CHAD & JEREMY

CSP 248 Side 2



 $33\frac{1}{3}$ R.P.M. XTV 105340



- 4. JAVA
 - ANDRE KOSTELANETZ
- 5. THE GREEN LEAVES OF SUMMER PATTI PAGE
- 6. CAN'T YOU SEE SHE'S MINE DAVE CLARK FIVE





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Marcas Reg. Printed in U.S.A.

STEREOPHONIC

SPIN-O-RAMA

OKLAHOMA

AL GOODMAN and His Orchestra Vocals by Susan Shaute, Richard Torigi, William Reynolds, Dolores Martin, Paula Wayne

S-81-A (3056)



Side 1

OVERTURE OKLAHOMA PEOPLE WILL SAY WE'RE IN LOVE OH WHAT A BEAUTIFUL MORNING KANSAS CITY LONG PLAYING 331/3 RPM HIGH FIDELITY RECORD

STEREOPHONIC

SPIN-O-RAMA

OKLAHOMA

AL GOODMAN and His Orchestra Vocals by Susan Shaute, Richard Torigi, William Reynolds, Dolores Martin, Paula Wayne

S-81-B (3056)



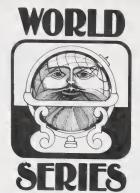
Side 2

THE SURREY WITH THE FRINGE ON TOP OUT OF MY DREAMS I CAN'T SAY NO MANY A NEW DAY

FINALE

FINALE

FLAYING 331/3 RPM HIGH FIDELITY RECORD



PHILIPS PHC 9004 A



STEREO
Also playable
on MONO

GREGORIAN CHANT

Band 1. Responsory: Christus resurgens (5:41)

Band 2. Introit: Resurrexi; Sequence: (7:44) Victimae paschali laudes,

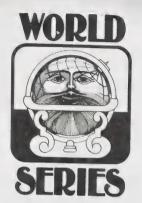
Communion: Pascha nostrum

Band 3. Antiphons (from Antiphonale :nonasticum) (2:38) Angels autem Domini. Et ecce terraemotus. Erat autem aspectus. Prae timore autem. Respondens autem.

Band 4. Hymn (from Antiphonale monasticum):

(3:35) Ad cenam Agni

BENEDICTINE MONKS OF ST. MAURICE'S AND ST. MAUR'S ABBEY, Clervaux, Luxemburg



PHILIPS
PHC 9004 B



STEREO Also playable on MONO

GREGORIAN CHANT

Band 1. Antiphons (from Antiphonale monasticum): Et respicientes. Post dies octo. (2:46) Reginal caeli.

Band 2. Salve, festa dies. Alleluia. Ave Maria (9:20)

Band 3. Hymn (from antiphonale monasticum): (6:52) Te Deum

BENEDICTINE MONKS OF ST.
MAURICE'S AND ST. MAUR'S
ABBEY, Clervaux, Luxemburg

SPIN-O-RAMA

POLKA PARTY

STANLEY POLASKI & His Orchestra & Chorus

M-3148-A



Side I

STRIP POLKA

TEN LITTLE INDIANS POLKA

TOO FAT POLKA

DIANE POLKA

DANCE WITH ME POLKA

PLAYING 331/3 RPM HIGH FIDELITY RECORD

SPIN-O-RAMA

POLKA PARTY

STANLEY POLASKI & His Orchestra & Chorus

M-3148-B



Side 2

MAY, JUNE, JULY POLKA JULIDA POLKA GENES LANDLER POLKA FERRY BOAT POLKA WOODCHOPPER'S POLKA

MINKA POLKA

MINKA POLKA

PLAYING 331/3 RPM HIGH FIDELITY RECORD

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SLP 1488 LYNDA GOES TO THE MOVIES

331/3 RPM STEREO



by Lynda Gache

- 1. Mr. Banjo Man
- 2. Footloose
- 3. Shout
- 4. Summertime Blues
- 5. Drop Me Off In Harlem

Side A



SLP 1488 LYNDA GOES TO THE MOVIES

331/3 RPM STEREO



Side B

- 1. Waiting For The Robert E. Lee
- 2. When The Saints Go Marching In
- 3. Rich Kids Rag
- 4. Yes
- 5. Got A Lot Of Livin' To Do



Penthouse

Produced by D. Germain

RECORDS





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POLITICS TIME AGAIN

(M. Myrie/B. Marley)

BUJU BANTON

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Penthouse

Produced by D. Germain

RECORDS





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W. Hollywood, Fl.33023
TEL: (305)966-4744

1. TRULY

(M. Griffiths)
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WALITHDR





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oe firasier

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TWO FRIENDS

SIDE B

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(Adapted)

DENNIS BROWN / BRIAN & TONY GOLD

From the Upcoming Album "TWIN CITY SPIN ?"

SHERRY ACAPPELLA

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RECORDS

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RECORDS

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Arr. & Prod. by STEELY & CLEVIE For S & C Froductions

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VPRD-5729-A

Every Knee Shall Bow

Garnett Silk/ Charlie Chaplin/ Coco Tea

DIGITAL-B



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VPRD-6729-AA

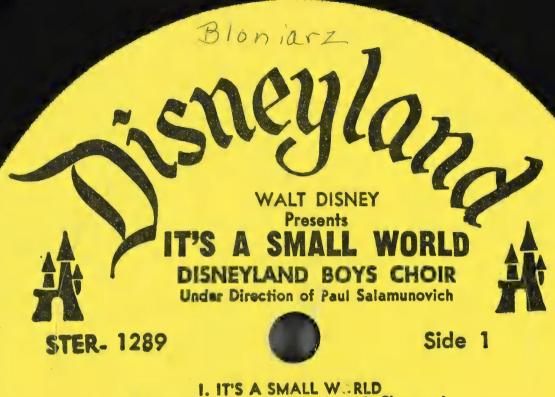


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I. IT'S A SMALL WORLD
(Richard M. Sherman & Robert B. Sherman)
2. ENGLAND—ORANGES AND LEMONS
WALES—ASH GROVE
SCOTLAND—COMIN' THROUGH THE RYE
3. FRANCE—FRERE JACQUE - ALQUETTE

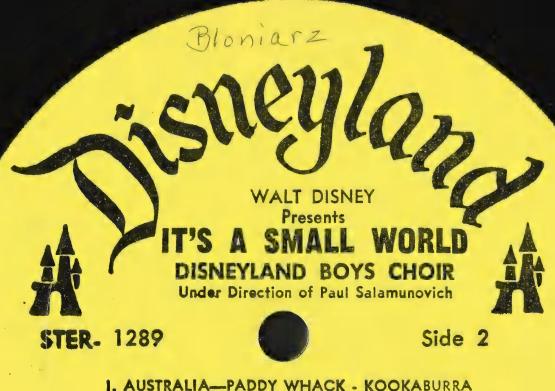
4. ITALY-SANTA LUCIA - FUNICULI FUNICULA

5. AUSTRIA—THE CUCKOO

6. GERMANY—THE CHILDREN'S PRAYER SILENT NIGHT

Musical Director and Arranger—Willard Jones
'Produced by Camarata
Engineer—Brian Ross-Myring

PECORDED BY WALT DISNEY MUSIC CO.



1. AUSTRALIA—PADDY WHACK - KOOKABURRA
2. JAPAN—SUKIYAKI (H. Nakamura/R.o Ei)
3. RUSSIA—MEADOWLANDS
4. KOREA—ARIRANG

5. MEXICO—CIELITO LINDO 6. HAWAII—ALOHA OE

THE UNITED STATES—HOME ON THE RANGE IT'S A SMALL WORLD

Musical Director and Arranger—Willard Jones
Produced by Camarata
Engineer—Brian Ross-Myring

PECONDED BY WALT DISNEY MUSIC CO.



331/4 RPM Stereo

1983 B. Sieler

1984 Personal Records

SIDE A

"GRAPSCH!"

(U. & G. SCHEUERPFLUG)

- 1. U.S. MIX 5:17
- 2. MINIMAL DUB

Remixed by The Magnificent Kordak in association with Michael T. Brown & "Terror" Lind Personal Music (ASCAP) An Original Zensor/B. Seiler Recording

Produced by Die Zwei
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"GRAPSCH!"

(U. & G. SCHEUERPFLUG)

- 1. COMMUNIST PARTY MIX 3:56
- 2. ORIGINAL MIX 5:22

Personal Music (ASCAP)
An Original Zensor/B. Seiler Recording
Produced by Die Zwei
A Product of Personal Records

Personal Records, 211 W. 56th St., N.Y., N.Y. 10019-212-246-5520

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ALBERT W. SELDEN AND HAL JAMES PRESENT MAN OF LA MANCHA A MUSICAL PLAY BY DALE WASSERMAN LYRICS BY JOE DARION - MUSIC BY MITCH LEIGH

SIDE 1 KRS 6 5505 A



STEREO KRS-5505

1. OVERTURE

2. MAN OF LA MANCHA (L. Don Quixote) Richard Kiley, Irving Jacobson

3. IT'S ALL THE SAME-Joan Diener and Ensemble

4. DULCINEA-Richard Kiley and Ensemble

I'M ONLY THINKING OF HIM

Mimi Turque, Robert Rounseville, Eleanore Knapp

6. I REALLY LIKE HIM-Irving Jacobson, Joan Diener

7. WHAT DO YOU WANT OF ME?

8. THE BARBER'S SONG-GOLDEN HELMET
Gino Conforti, Richard Kiley, Irving
Jacobson and Ensemble

ORCHESTRA CONDUCTED
BY NEIL WARNER

ORCHESTRA CONDUCTED
BY NEIL WARNER



ALBERT W. SELDEN AND HAL JAMES PRESENT MAN OF LA MANCHA A MUSICAL PLAY BY DALE WASSERMAN LYRICS BY JOE DARION - MUSIC BY MITCH LEIGH

SIDE 2 KRS 6 5505 B



STEREO KRS-5505

14 TO EACH HIS DULCINEA (To Every Man His Dream) Robert Rounseville

THE IMPOSSIBLE DREAM (The Quest)-Richard Kilev

3.1 LITTLE BIRD. LITTLE BIRD-Harry Theyard and Ensemble

THE DUBBING

Ray Middleton, Richard Kiley, Joan Diener, Irving Jacobson

THE ABDUCTION-Harry Theyard

6. ALDONZA-Joan Diener, Richard Kiley

A LITTLE GOSSIP-Irving Jacobson

DULCINEA (Reprise); THE IMPOSSIBLE DREAM (Reprise); MAN OF LA MANCHA (Reprise); THE PSALM; FINALE (THE IMPOSSIBLE DREAM)-Joan Diener, Richard Kiley, and Entire Company

ORCHESTRA CONDUCTED

BY NEIL WARNER

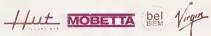
OF LINE MERCONDS AND BY WARP RECORDS Trying Jacobson, Robert Rounseville





EMBRACE, SIDE A, YOU'RE NOT ALONE, BROTHERS AND SISTERS. HAPPY AND LOST. All rights of the producer and of the owner of the recorded work reserved. Unauthorised copying, public performance, broadcasting or rental of this recording prohibited. This label copy is the subject of copyright protection. All rights reserved. © 2000 Virgin Records Ltd. The copyright in this recording is owned LC03098, 7243 8 96563 6 7, 33RPM,









EMBRACE. SIDE B. COME ON AND SMILE. A TAP ON YOUR SHOULDER.

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MADE IN THE U.K.

Hut MOBETTA (bel) Virgin

COLUMBIA

MERRY CHRISTMAS

JOHNNY MATHIS with PERCY FAITH & his ORCH.



CL 1195 NONBREAKABLE



SIDE (x"Lp" 43857)



- 1. WINTER WONDERLAND -R. Smith-F. Bernard-
- 2. THE CHRISTMAS SONG (Merry Christmas To You)
 Torme R. Wells -
- 3. SLEIGH RIDE M. Parish-L. Anderson-
 - 4. BLUE CHRISTMAS -B. Hayes-J. Johnson-
 - 5. I'LL BE HOME FOR CHRISTMAS
 - Gannon Ram W. Kent -
 - 6. WHITE CHRISTMAS -Berlin-



COLUMBIA

MERRY CHRISTMAS

JOHNNY MATHIS with PERCY FAIR & his ORCH.



CL 1195
NONBREAKABLE



SIDE (x"Lp" 43858)



- 1. O HOLY NIGHT -Adam-
- 2. WHAT CHILD IS THIS
- 3. THE FIRST NOEL
- 4. SILVER BELLS -Livingston-Evans-
- 5. IT CAME UPON THE MIDNIGHT CLEAR
 Willis -
 - 6. SILENT NIGHT, HOLY NIGHT Mohr Gruber -



PICTURE Night Ark

Produced by Ann Julia and David Bake

or RCA/Ariola International

Side A 3002-I-N-A

I. TREE (A. Dinkjian)	3:36
2. BLACKBIRD (J. Lennon—P. McCartney)	3:40
3. OF SONG AND SILENCE	10:30
(A. Dinkjian) 4. PICTURE	4:02
(A Dinkijan)	

MANUFACTURED AND DISTRIBUTED BY RCATARIOLA INTERNATIONAL, NY, NY, 10036

PICTURE Night Ark

Julia and D Produced by An vid Bak

Tmk(s) * Registrada(s) RC) or RCA/Ariola Intern

Side B 3002-I-N-B

II. Malo Gato

III. Looyse

(A Dinkjian)

2. HOMECOMING

(A. Dinkjian)

20:42

3:40

MANUFACTURED AND DISTRIBUTED BY RCA / ARIOLA INTERNATIONAL, NY, NY, 10036

sneylan,

FANTASIA

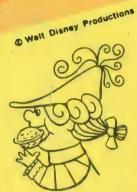
LEOPOLD STOKOWSKI and the Philadelphia Orchestra

DQ-1243 Side I



THE NUTCRACKER SUITE
(Piotr Ilich Tchaikovsky)

DANCE OF THE SUGAR PLUM FAIRY
CHINESE DANCE
DANCE OF THE REED FLUTES
ARABIAN DANCE - RUSSIAN DANCE
WALTZ OF THE FLOWERS





FROM WALT DISNEY'S

FANTASIA

LEOPOLD STOKOWSKI and the Philadelphia Orchestra

DQ-1243 Side II



DANCE OF THE HOURS

(Amilcare Ponchielli)

@ Walt Disney Productions



UNBEARABLE BEARS

KEVIN ROTH

SIDE ONE



JAK-OI

That Bear Makes Me Crazy 2:14
Teddy Bear's Picnic 3:02
Honey Bear 3:46
The Garden (Frog & Toad) 2:31
(Oh Let Me Be) Your Teddy Bear 2:05
The Show Biz Bear 1:34
Unbearable Bears 3:01

All songs by Kevin Roth are © 1986 Kevin Roth Music & Maribore Resorting Roth Music of Maribore Resorting Rd.,

Kennett Square, PA 1934

UNBEARABLE BEARS

KEVIN ROTH

SIDE TWO

JAK-01

The Bear You Loved 1:48
You Are You 3:11
I Know An Old Lady Who Swallowed A Fly 1:53
The Bear That Snores 2:48
Dream Maker 3:23
Lullaby Bears 4:08

All songs by Kevin Roth are 1986 Kevin Roth Music Marlboro Records

Marlboro Records. 345 Marlboro Spring Rd.,
Kennett Square, PA 19348



TURKEY IN THE STRAW Phil Rosenthal

SIDE ONE STEREO



American Melody Records 1985 AM-101

- 1. AIN'T GONNA RAIN NO MORE (trad.) 2:46
 2. OPEN UP THE WINDOW, NOAH
 (P. Rosenthal, based on trad.) 3:02
 - 3. SNOWY DAY (P. Rosenthal) 2:48
- 4. BINGO (trad., with new lyrics by P. Rosenthal) 2:24
 - 5. SAILING IN THE BOAT
 - (trad., with new lyrics by P. Rosenthal) 2:20
 - 6. RIDING IN THE BUGGY
 - (trad., with new lyrics by P. Rosenthal) 2:15

Traditional songs arranged by Phil Rosenthal All Songs published by Sourwood Music, BMI



TURKEY IN THE STRAW Phil Rosenthal

SIDE TWO STEREO



American Melody Records 1985 AM-101

- 1. LISTEN TO THE BLUEGRASS
 - (R. Rosenthal) 2:40
- 2. TWINKLE, TWINKLE, LITTLE STAR (trad.) 3:07
 - 3. AIKEN DRUM
 - (trad.) 3:25
 - 4. LITTLE LIZA JANE (trad.) 3:02
 - 5. TURKEY IN THE STRAW

(trad.) 2:40

Traditional songs arranged by Phil Rosenthal All Songs published by Sourwood Music, BMI



THE PAW PAW PATCH Phil Rosenthal

SIDE ONE STEREO



American Melody Records © @ 1987

AM-104

- 1. The Paw Paw Patch (Traditional) 2:40
 - 2. Six Little Ducks (Traditional) 2:25
 - 3. Mary Had A Little Lamb (Sarah Josepha Hale) 2:32
 - 4. Looby Loo (Traditional) 2:52
 - 5. Polly Wolly Doodle

(Traditional with additional lyrics by P. Rosenthal) 1:50

6. I'm A Little Teapot (Traditional) 1:42

Traditional songs arranged by Phil Rosenthal, published by Sourwood Music, BMI.

AMERICAN

THE PAW PAW PATCH Phil Rosenthal

SIDE TWO STEREO



American Melody Records © @ 1987 AM-104

1. When I First Came to This Land (Oscar Brand, TRO-Ludlow Music, BMI) 3:00

- 2. This Old Man (Traditional) 2:28
- 3. Horsey, Horsey (Traditional) 2:10
 - 4. Hop High, Ladies (Traditional) 3:25
 - 5. Are You Sleeping (Traditional) 1:23
 - 6. Skip to My Lou (Traditional) 2:43

Traditional songs arranged by Phil Rosenthal, published by Sourwood Music, BMI.



BOSTON

JE 34188 STEREO



SIDE 1 AL 34188 © 1976 CBS Inc.

- 1. MORE THAN A FEELING 4:44
- 2. PEACE OF MIND 4:55
- 3. FOREPLAY/LONG TIME 7:56
 -T. Scholz-

-1. SCHOIZ-



BOSTON

JE 34188 STEREO



SIDE 2

BL 34188 ® 1976 CBS Inc.

- 1. ROCK & ROLL BAND 2:59 -T. Scholz-
- 2. SMOKIN' 4:44 -T. Scholz B. Delp-
- 3. HITCH A RIDE 3:18 -T. Scholz-
 - 4. SOMETHING ABOUT YOU 4:19

-T. Scholz-

5. LET ME TAKE YOU HOME TONIGHT 4:12 -B. Delp-



BLUE ÖYSTER CULT AGENTS OF FORTUNE

PC 34164 STEREO



SIDE 1

AL 34164

® 1976 CBS Inc.

- 1. THIS AIN'T THE SUMMER OF LOVE 2:20
 -M. Krugman A. Bouchard D. Waller-
- 2. TRUE CONFESSIONS 2:55 -A. Lanier-
 - 3. (DON'T FEAR) THE REAPER 5:05 -D. Roeser-
 - 4. E.T.I. (Extra Terrestial Intelligence) 3:43
 - -D. Roeser S. Pearlman-
 - 5. THE REVENGE OF VERA GEMINI
 - 3:48 -A. Bouchard -P. Smith-

PRODUCTION OF THE PROPERTY OF



PC 34164 STEREO



SIDE 2BL 34164
® 1976 CBS Inc.

- 1. SINFUL LOVE 3:28 -A. Bouchard H. Robbins-
- 2. TATTOO VAMPIRE 2:40
 - -A. Bouchard H. Robbins-
 - 3. MORNING FINAL 4:14 J. Bouchard-
 - 4. TENDERLOIN 3:53 -A. Lanier-
 - 5. DEBBIE DENISE 4:12
 - -A. Bouchard P. Smith-



DOC SEVERINSEN NIGHT JOURNEY

KE 34078 STEREO



SIDE 1

AL 34078

P 1976 CBS Inc.

1. I WANNA BE WITH YOU -D. Severinsen-F. Crane- 4:07
2. NIGHT JOURNEY -D. Severinsen-F. Crane-

E. Chapman- 4:13

3. THE WORLD'S GONE HOME -D. Severinsen-

F. Crane- 4:42

4. SPANISH DREAMS -P. Kelly-

6:06

THE THE MANCAS RES. T.M. MANUFACTURED IN CANADA A PRODUCT OF CHE



DOC SEVERINSEN NIGHT JOURNEY

KE 34078 STEREO



SIDE 2 BL 34078 P) 1976 CBS Inc.

- 1. YOU PUT THE SHINE ON ME -F. Crane-L. Crane-D. Severinsen- 4:06
 - 2. NOW AND THEN -D. Severinsen-F. Crane- 5:07
 - 3. LITTLE TINY FEETS -D. Severinsen-F. Crane-B. Thomas- 3:19
 - 4. LOOKIN' GOOD -D. Severinsen-F. Crane-3:52

5. OPEN THE GATES OF LOVE
-D. Severinsen-F. CraneP. Leim- 3:10

EATE TAN MANUFACTURED IN CANADA. A PROBUCT OF CANADA.

"PARALLEL LINES"

- 1. HANGING ON THE TELEPHONE (Jack Lee) 2:17
- 2. ONE WAY DR ANOTHER (D. Harry/N. Harrison) 3:31
- 3. PICTURE THIS (D. Harry/C. Stein/J. Destri) 2:53
- 4. FADE AWAY AND RADIATE (C. Stein) 3:57
- 5. PRETTY BABY (D. Harry/C. Stein) 3:16
- 6. I KNOW BUT I DON'T KNOW 3:53

(F. Infante)

Published by Rare Blue Music Inc. (ASCAP)/ Monster Island Music (ASCAP) Produced by Mike Chapman

SIDE A
BLONDIE



CHR 1192 (CHR-1192-AS) ®1978 Chrysalis Records



Chrysalis

"PARALLEL LINES"

1. 11:59 (J. Destri) 3:19

2. WILL ANYTHING HAPPEN (Jack Lee) 2:55

3. SUNDAY GIRL (C. Stein) 3:01

4. HEART OF GLASS (Disco Version) 5:50 (D. Harry/C. Stein)

5. *I'M GONNA LOVE YOU TOO 2:03 (Mauldin/Sullivan/Petty)

6. JUST GO AWAY (D. Harry) 3:21

Published by Rare Blue Music Inc. (ASCAP)/
Monster Island Music (ASCAP) except
*MPL Communications Inc. (BMI)
Produced by Mike Chapman

SIDE B BLONDIE



CHR 1192

(CHR-1192-BS) ®1978 Chrysalis Records



Chrysalis



TOMMY TUTONE 2

ARC 37401 STEREO



SIDE 1

AL 37401

1981 CBS Inc.

- 1. 867-5309/JENNY 3:48 -A. Call J. Keller- (BMI)
- 2. BABY IT'S ALRIGHT 3:22 -J. Keller T. Heath- (BMI)
 - 3. SHADOW ON THE ROAD AHEAD 3:34 -T. Heath R. Abrams- (BMI)
 - 4. BERNADIAH 5:28 -J. Keller T. Heath-(BMI)
 - 5. WHY BABY WHY 2:59
 -J. Keller T. Heath(BMI)





TOMMY TUTONE:2

ARC 37401 STEREO



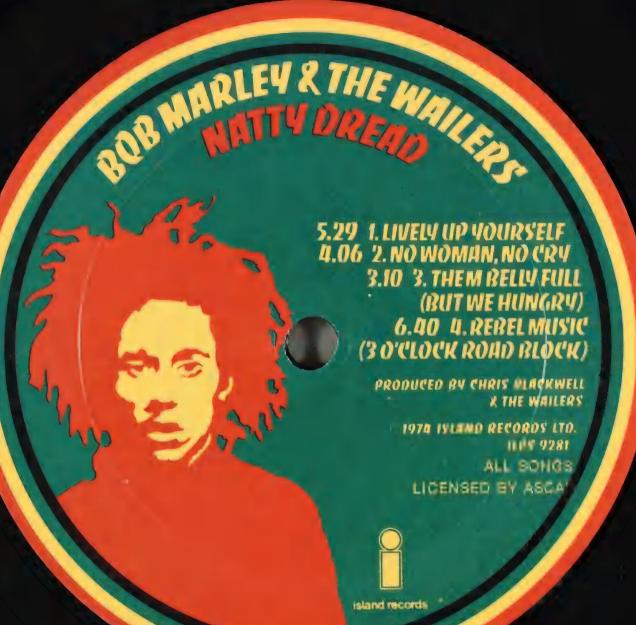
SIDE 2

BL 37401

© 1981 CBS Inc.

- 1. WHICH MAN ARE YOU 2:51 -J. Keller T. Heath- (BMI)
 - 2. NO WAY TO CRY 3:07 -T. Heath- (BMI)
 - 3. STEAL AWAY 3:49 -J. Keller D. Gilman- (BMI)
 - 4. TONIGHT 2:40 -T. Heath B. Dalton- (BMI)
 - 5. ONLY ONE 3:24 -J. Keller- (BMI)
 - 6. NOT SAY GOODBYE 3:27
 -J. Keller- (BMI)

AND STANCAS FEB. FRINTED WAY





1.50 JAH SEH 4.25
2.NATTY DREAD 3.33
3.HEND DOWN LOW 3.10
4.TALKIN'BLUES 4.06
5.REVOLUTION 4.20

PRODUCED BY CHRIS BLACKWILL A THE WALLERS

1974 ISLAND RECORDS LID ILPS 9281

ALL SONGS

LICENSED BY ASUAP



island records



P.O. Rox 1400, San Luis Obispo, Calif. 93401

45 RPM SC 556-A

SQUARE DANCE tel: 7/72

"AUNT MAUDIES" FUN GARDEN"

— INSTRUMENTAL —

"THE COUNTRY BRASS"



P.O. Box 1448, San Luis Obispo, Calif. 93401

45 RPM SC 558-B



SQUARE DANCE Rel: 7/72

"AUNT MAUDIES' FUN GARDEN"

Written and Called by

CLYDE DRIVERE

Saugus, Calif.



"La Puntura Velenosa Della Notte"

"OPENING / EYEWITNESS" (5:08)

M. AKERS



"La Puntura Velenosa Della Notte"

"TRAPPED" (3:09)
"THE KILLER REVEALED" (3:06)

M. AKERS





MERIATION

45 RPM 659 SIDE A Time 3:18



Producciones Chango, S.A. From Int. SLP 00442 "Autentico Palito Ortega"

PROMETIMOS NO LLORAR

(Palito Ortega)

PALITO ORTEGA

P1972, International Records

MERNATURA

45 RPM 659 SIDE B Time 2.51



Producciones Chango, S.A. From Int. SLP 00442 "Autentico Palito Ortega"

YO NO TE PROMETO NADA
(Palito Ortega)
PALITO ORTEGA
(Parational Records)

R.M.

Lado A R.M. 001



45 RPM

RAUL MARRERO Volver Volver

(Fernando Z. Maldonado)

R.M.

Lado B R.M. 001



45 RPM

RAUL MARRERO Has Regresado Viejo Amigo







REG. U.S. PAT. OFF.-MARCA REGISTRADA MADE IN USA

45 RPM Record 102 A SK4M 1921



BOLERO

Feer Int. (2:35)

ALBUR

(Paco Trevino & Jusé Yourilla)

CARLOS OLIVA

Org. Julia Gutierrez



REG. U.S. PAT. OFF. MANCA REGISTRADA MADE IN USA

45 RPM Recard 102 B SK4M 1932



ROCK Pour Int. (d:15)

CARLOS OLIVA

CHEMBO

RECORDS

LADO A STEREO

® 1983



LA FLOR DE LA CANELA

CHABUCA GRANDA TONY - ALMA - HEREDIA La Nueva Orquesta

CHEMBO

RECORDS

LADO B STEREO

P 1983

45 R.P.M PR - 4005

Yo SE LO QUE QUIERE EL NEGRO

TONY YANZ Y LA NUEVA ORQUESTA

CANTA: ALMAY HEREDIA

SON

HI-FI 45 RPM

45-6000 A

UNBREAKABLE

(3520) Belarq

ENTRE PARED Y LA ESPADA

(German Luga)

REY ARROYO

Y SU TRIO
(Junior Conzalitz-Cholito Figuerna)

Made In U. S. A.

HI-FI

45 RPM

45-6000 B

UNBREAKABLE

135191 Balara

OLVIDATE DE MI

(Mundito Medina)

KEY ARROYO
Y SU TRIO
(Junior Gonzalez-Cholino Figuroa)

Made in U.S. A





RICO

Side A

Time: 2:20 Guaguanco Side I 45 RPM

YA ME LO QUITE

(W. Figueroa)

WILFREDO FIGUEROA

& ORCHESTRA

RICO

Side B

Time: 2:15
BOLERO

Side 2 45 RPM

ESTOY CELOSO

(P. Ortega)

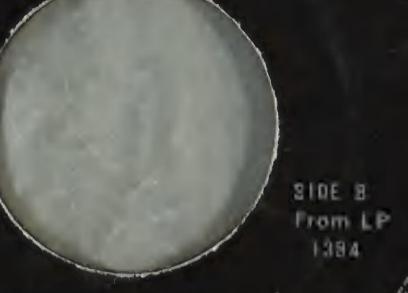
WILFREDO FIGUEROA

& ORCHESTRA

LIZNEL 159 SIDE A 45 RPM From LP 1978 1384 LOS MALES DE MICAELA Conj. QUISQUEYA CHUCKY Canta:

KINEL





45 RPM P 1978

> SOMOS PARTE DE T (Ghudky Agneta) Conj. QUISQUEYA

30

EL SONIBO records

ELS 14 A



De LP ELS 2080 MERENGUE 3:49

LA ALTA PRESION

TRINI MARQUEZ

DOMINICA V SU BANDA

© P 1978, EL SONIDO RECORDS 35 Church St., Paterson, N.J.

EL SONTE records

ELS 14 B



QUEDATE CON TU AMOR

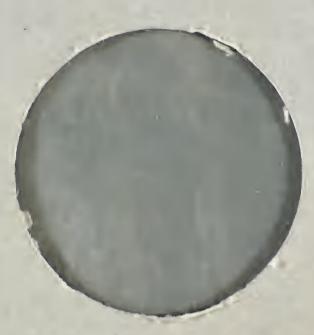
DOMINICA Y SU BANDA

© P 1978, EL SONIDO RECORDS 35 Church St., Paterson, N.J.



STEREO

Arranged By: Kenton Nix and Dennis Weeden © P 1981 West End Records



WES 1234 A 45 RPM

Kenix Music Sugar Buscuit/ ASCAP

Time 3:48

A HEARTBEAT RAP

(Kenton Nix - June Bug)

SWEET G

Produced By: Kenton Nix in Assoc. with
Henry Batts for Kenix Productions

Exec. Prod.: Kenton Nix, Henry Batts
and Milton A. Simpson

MUSIC INDUSTRIES INC 250 WEST 51

PROMUS

RECORDS

45 - 6007

LADO A

LA COTORRA CRIOLLA
AUTOR E INTERPRETE:

PERUCHO CONDE

PROMUS

RECORDS

45 - 6007

LADO B

ENCUENTRO EN LA CALLE

AUTOR E INTERPRETE:

PERUCHO CONDE



FE-1007 Bolero

45 RPM

ALIVIO

(J. Caba)

Cuarteto de Meme Sólis

con Moraima

Febo International Recording Carp.
Puerto Rico



FE-1008 Cancion

45 RPM

EREDA TROPICAL

(Genzale Curiel)

Cuartero de Mente Solis con Mordinas

Febo International Recording Corp.
Puerto Rico



45 R P M

G-2001-A PRENSADO EN P. 45 R P M

BOMBA

CUCALA

CORTIJO Y SU COMBO CON ISMAEL RIVERA



45 R. P. M.

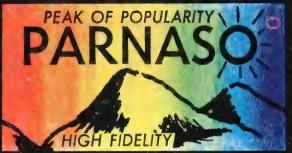
G-2001-B PRENSADO EN P. A. 45 R. P. M.

GUARACHA

CHAMBELEQUE

HERNANDEZ Y ALVAREZ

CORTIJO Y SU COMBO CON ISMAEL RIVERA



LADO A

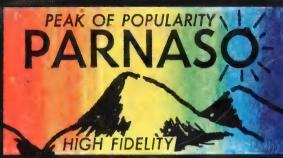
PC-304-A

AMOR POR TI

(Marco Aurelio)
LOS GALOS

intérprete

1972 Parnaso Record Co., Inc. 718 - 10th Ave., N.Y.C. 10019



LADO B

PC-304-B

PERDONA SI ME VES LLORAR

(Franco-Valdez)
LOS GALOS

Intérpret

1972 Parnaso Record Co., Inc.
 718 - 10th Ave., N.Y.C. 10019

LINDA

RECORDS High Fidelity

45 R P M

PC-5 163-A 45 R P M

PLENA

BOMBA

EL TROPEZON DE MARIA

RAFAEL A. RODRIGUEZ

PAQUITO CARTAGENA

CON MASO RIVERA

Y SU CHARANGA TIPICA

LINDA

RECORDS High Fidelity

45 R P M

PC-6 163-8 45 R. P. M

GUARACHA

PLENA

LA GENTE CHISMOSA

MASO RIVERA

PAQUITO CARTAGENA

CON MASO RIVERA

Y SU CHARANGA TIPICA





Boringuen

Lado A D-232 45 R.P.M.

LA FERIA (D.R.) Canta: LISSETTE





Lado B D-232 45 R.P.M.

DEJA QUE SIGAN HABLANDO (D.R.

Canta: LISSETTE



SOIDIFIE ANDINOS

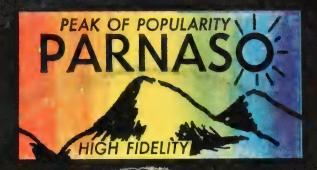
> D = 352**RPM**



B



Tricteza de [l'allen]

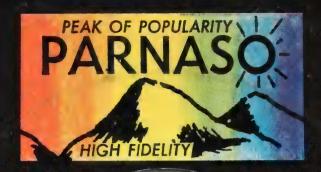


QUIERO MAS DE TI

LOS ANGELES NEGROS

(Intérpretes)

Media of Oasis Record Pressing Corp Brooklyn, N. Y.



LADO B

P-246-B

LAS VICTORIAS DE VIÑA DEL MAR

(Oscar Cáceres-E. Negrete)

LOS ANGELES NEGROS

(Intérpretes)

Mfg'd at Oasis Record Pressing Lorp Brooklyn, N. Y.





Petty

High Fidelity

45 R. P M

05 - A

PRENSAMA EN P. H.

45 R. P M.

BOLERO

SOLO UN BESO

AUTOR - DOMINGO SIERRA JUNIOR

CANTA: DORIS MUNIZ

CON CHUITO Y SUS GUITARRAS



45 R. P. M.

05 B

PRENSADO EN P. R.

45 R. P. M.

VALS

VIVES EN MI

CANTA: DORIS MUÑIZ

CON CHUITO Y SUS GUITARRAS



532 A Sadaic Comar Duracion 3' Direction:
Roberto
Montiel

DOMBE BARILO
(Egle Martin)

EGLE MARTIN

Una grabacion Music Hall de Argentina



532 B Sadaic Comar Duracion 2'5"



Direction:
Roberto
Montiel

EL DOMBE (Egle Martin)

EGLE MARTIN

Una grabacion Music Hall de Argentina

MORI MARINEO PEDRO El Mariachi **MORIR SOÑANDO** (Manual Pelyo Diaz)

PEDRO INFANTE Mariachi Gundalalara

AN OFFES !

REGISTERED

Vals Vals 66A

ECO



Vals Vals 66B

MI DESGRACIA (Francisco Cardonas)

SOBRE LAS OLAS (Juventino Rosas)

PEDRO INFANTE

Con La Orquesta de Noe Fajardo

CALIFORNIA OF MARK S

EL SONTES records

ELS - 16 Side A



PROMOTION COPY
NOT FOR SALE

Time 5:30

AVER (CONTRA VIENTO Y MARCA) (Edwin Oliver)

ROSITA RODRIGUEZ

Arr. & Prod. by Mauricio Smith

© & P EL SONIDO RECORDS

35 Church St., Paterson, N.J.

(201) 279-2512

EL SENTES records

ELS - 16 Side B



PROMOTION COPY NOT FOR SALE

Time 3:45

AYER (CONTRA VIENTO Y MAREA)

(Edwin Oliver)

ROSITA RODRIGUEZ

Arr. & Prod. by Mauricio Smith

© & P EL SONIDO RECORDS

35 Church St., Paterson, N.J.

(201) 279-2512



COLUMBIA

Columbia, Marcus Rep.

STEREO Intro.:19 3:05



45 RPM
DEMONSTRATION
NOT FOR SALE
3-10442

ZSS 162564

® 1976 CBS
Records
Publisher:
Chappell &
Co., Inc./
Subiddu
Music
(ASCAP)

TINA CHARLES DANCE LITTLE LADY DANCE

-Biddu - G. Shury - R. Roker-Produced by Biddu for Subiddu Music Ltd.



COLUMBIA

@ Columbia, Marcas Reg

MONO Intro. :19 3:05



45 RPM
DEMONSTRATION
NOT FOR SALE
3-10442

ZSP 162563

① 1976 CBS
Records
Publisher:
Chappell &
Co., Inc./
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Music
(ASCAP)

TINA CHARLES DANCE LITTLE LADY DANCE

-Biddu - G. Shury - R. Roker-Produced by Biddu for Subiddu Music Ltd.



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SIDE

by

KEY5OR

FONG PLAYING (331/

MICROGROOVE



A High Fidelity Recording

SIDE

- (1) Producing your album covers
 - (2) How to record
 - (3) Tape editing
 - (4) Marketing your records

FONG PLATING 331/2

MICROGROOVE



Def Jam recordings





THIS STEREO 3:28

45 RPM **38-06595** 2-1 175637 © 1986 (11) III

Produced In Rick Rubin/

(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!)

@ COLUMBIA MARGAS RED







38-07120 ZSS 76-JU J ® 1-187 CB5

L.L. COOL J

I Smith B. Erving D. Pierce D. Erron

Taken From The Def Jem/Columbia Ip

ALIN DEFERY FC 40793/Produced by D. Aline

and Dwayne Sman for L.A. Pass Produced

Assistant producer Steel Ett

O'COLUMBIA", WARCAS REG.





9040

CARA A 45 R.P.M.

CESAR CASTRO Y SU CONJ.

LAS COSAS DE LA VIDA





9040

CARA B 45 R.P.M.

CESAR CASTRO Y SU CONJ.

SI SIGUES INDIFERENTE



Tu nieto
(JAIME NEGRON)



CARA A 45 RPM

CHA CHA CHA RANCHERO compositor Mili Barnet



Cuando sale la luna (JAIME NEGRON)

No. 1219

CARA B 45 RPM.

HUAPANGO compositor Jose A. Jimenez



CANTO A LAS MADRES

Canta: BLAS DURAN "El Peligroso"

AUDIORAMA RECORD CORP. 658 - 10th Ave., New York, N. Y. 10036

2029 45 RPM

SIDE B Bolero

TRAIGAME LA CUENTA

Canta: BLAS DURAN "El Peligroso"

AUDIORAMA RECORD CORP. 658 - 10th Ave., New York, N. Y. 10036



CFF5075A (6344) Goco Max. (BMI) Fiete: 3(84 Produced by: Charlie Palmieri



45 RPM
Compatible
Secreta
Secr

MAPEYE

(Rafeet Cortico)

MAFAEL CORTIJO Canta: FE CONTIJO

Coco Records, Inc. 1700 Broadway, N.Y.C. 10016



CFF5075B (8345) Goco Mus. (BMI) Time: 3:42 Produced by: Charlie Palmieri



45 RPM Compatible Stereo 'Gaballo De

GUARIQUITEN

(Johnny Ortiz)

NAFAEL CORTIJO Canta: FE CORTIJO

Coos Recerce, Inc. 1700 Breadway, N.Y.G. 10018

ARISTA

* BOSTON INTERNATIONAL MUSIC ASCAP AS 1-9157-SA



Time: 2:53

PRODUCED BY MAURICE STARR MAURICE STARR **PRODUCTIONS** CO-PRODUCED BY MICHAEL JONZUN

> @ 1963 Ansta Augurds Inc.

ELECTRIC FUNKY DRUMMER

(From the LP "Spacey Lady")

Manufactured by Arista Records, Inc., 6 W. 57th St., N.Y., N.Y. 100119

ARISTA

BOSTON INTERNATIONAL MUSIC ASCAP AS 1-9157-SB



AS 1-9157 STEREO

Time: 5:37

PRODUCED BY MAURICE STARR FOR MAURICE STAHA PRODUCTIONS CO-PRODUCED BY MICHAEL JONZUN

® 1983 A Records inc.

SUPER ROCK

If com the LP "Spacey Larry")

VIOLATION II APPLICABLE LAWS

VIOLATION III APPLICABLE LAWS

VIOLATION III APPLICABLE LAWS

VIOLATION III APPLICABLE LAWS

NANA DE LA AURORA

From the UA Latino LP 'Sin Un Adios' LS 61061





2:53

LA 342

UA 7017 Orchestra Arr. & Dir. by Waldo De Los Rios Licensed by Hispavox, Madrid

RAPHAEL

RAPHAEL

RAPHAEL

RAPHAEL

RAPHAEL

RAPHAEL

REW YORK 19. H.Y. MEEL HUSAN

A TRANSAMERICA COMPANY • NEW YORK 19. H.Y. MEEL HUSAN

MEN YORK 19. H.Y.

NO ME AMENACES

(J.A. Jimenez)
Dunbar Music, Inc. BMI
From the UA Latino LP 'Sin Un Adios' LS 61061





3:02

LA 342

UA 7020 Orchestra Arr. & Dir, by Waldo De Los Rios Licensed by Hispavox, Madrid

RAPHAEL

RAPHAEL

RAPHAEL

RAPHAEL

RAPHAEL

RAPHAEL

RECORDS, INC. - A TRANSAMERICA COMPANY • NEW YORK 19. N.Y.

REW YORK 19. N.Y.

REW YORK 19. N.Y.

REW YORK 19. N.Y.



JOHNNY VENTURA y su Combo Canta: Fausto Rey



45 R.P.M. Cara A

LA NAVE DEL OLVIDO (Dino Ramos)













ENTERTAINMENT

Big Justin Publishing Inc., adm. by EMI April Music Inc. (ASCAP) (78612-79024-7-SA) **1994**, 1995 Arista /



79024-7 Time: 4:13 PRODUCED BY HUCKY THOMPS ON AND SEAN "PUFFY" COMBS FOR BAD BO NTERTAINMENT, INC **EXECUTIVE PRODUCER:** SEAN "PUFFY" COMBS FOR BAD BOY

ENT TAINMENT, INC. **ASSOCIATE EXECUTIVE** PRODUCER: MR. CEE

78612-

orious half album Read To Die")

Contains sample from "Betwes" The Sheets" by the Isley Brothers, written by R. Isley E. Isley/R. Isley/C. Jasper, published by EMI April Music Bovina, Inc. (

Arista Records Inc. a Benelsmann Music Group

ON OF APPLICABLE LAWS

Sili

Justin Publishing Inc.



78612-MO BEE FOR BEE MO

SEAN PUFF FOR BAD BOY ASSOCIALL ST MR. CEE

Contain publishing THE IN UNAUTHORIZATION OF APTICIONATION OFFICIAL APTICIONATION OFFICIAL APTICIONATION OFFICIAL APTICIONATION OFFICIAL APTICIONATION OFFICIAL from Walk On " I'm Isaac Hayes, written by d by Windsw David. Courtesy of

VIOLATION OF APPLICABLE AWS

THE STAN STREET, H.Y. W.

Manyshix

RECORDED IN KANSAS CITY



EAST OF GILLHAM
(M. LESLEY)
DIALS

Memphix

RECORDED IN KANSAS CITY



PASS OF ARMS
(M. LESLEY)
DIALS

Manyohix

RECORDED IN CHICAGO

MEMP-3010 A

ONE EYED LOOKING GLASS
(A. BREARLEY)
MICKY RITTER

Memphix

RECORDED IN CHICAGO

MEMP 3010 B

SILENT LIONESS (A. BREARLEY) MICKY RITTER

STOF MACHA cmas SARAGA MACHAN

STRANGE

cmas

THE RECEIPTION AND THE CORDS. INC., EIN YORN, U.S.A. A SUBSIDIARY OF DECEMBER COPY -- NOT FOR SALE.

Vocal With Chorus And Orchestra Directed By DICK JACOBS

Southern Music Publ. Co., Inc. (AS) RECORD NO.

9-62054

(105,886)

(2:03)

PHILADELPHIA U. S. A.

(Anthony Antonucci-Bill Borrelli Jr.)

ART LUND

TRANSPORTER CORNE COPY - NOT FOR SHEET AFFIRM

Vocal With Chorus And Orchestra Directed By DICK JACOBS RECORD NO.

9-62054

(105,885)

Leo Feist Inc. (AS)

MAM'SELLE

(Edmund Goulding-Mack Gordon)

ART LUND

WHAT I DON'T KNOW WON'T HURT ME

(G. Soule-S. Wiggins)

Special Disc Jockey Record NOT FOR SALE





1972 Amaret & Records

Muscle
Shoals
Sound
Publishing
Co., Inc. &
Cotillion Music, Inc.
BMI-3:10

DIAN HART

Supervision by Kenny Myers
Produced by Jerry Styner

Produced by Jerry Styner

AND DISTRIBUTED BY, MGM RECORDS. INC.

TO LOVE

(G. Goffin-C. King)

Special Disc Jockey Record NOT FOR SALE



Screen
GemsColumbia
Music, Inc.
BMI
3:14

DIAN HART

Supervision by Kenny Myers
Produced by Jerry Styner

AND DISTRIBUTED BY, MGM RECORDS, INC., FOLLAND

ON AND DISTRIBUTED BY, MGM RECORDS, INC., FOLLAND

ON AND DISTRIBUTED BY, MGM RECORDS





(FB-3043)

WRITTEN BY BERT GRYSEN PUBLISHED BY WESTWIND MUSIC BMI

ZR 70-008

INSTRUMENTAL WITH ORCHESTRA CONDUCTED BY SPENCER MORALES 2:04

TERHIA PRODUCTIONS INC VAMOS MAMBOLEROS

SPENCER MORALES AND HIS ORCHESTRA

RPM

MANUFACTURED



(FB-3044)

WRITTEN BY HUGO DeGROOT PUBLISHED BY WESTWIND MUSIC BMI

ZR 70-008

INSTRUMENTAL WITH ORCHESTRA CONDUCTED BY SPENCER MORALES 2:30

Frank PRODUCTIONS INC. **CARIBBEAN MAMBO**

SPENCER MORALES AND HIS ORCHESTRA

RPM

M ANUFACTURED IN

FOR
PROMOTIONAL
USE ONLY/
NOT FOR
SALE

Jobete Music Co., Inc./R.K.S. Music/Kallista Music, Inc. (ASCAP) Produced by LEON F. SYLVERS III & NORMAN "SLAM" WHITFIELD, JR.





1814 MF (67372) Time: 3:49



® 1985 Kallista Music, Inc. Distributed in the United States by MCA Distributing, Inc. For Motown Record Corporation

"BACK TO SCHOOL"

(M-M-D & L.F. Sylvers III)

MELLO-MACKIN-D & MR. STRETCH

NME'S HAT-TRICK

1 STEINSKI & THE MASS MEDIA featuring D.J.E.T.

The Motorcade Sped On (unreleased track)

(Steinski)

Produced: Steinski

Copyright Control

1986 Tommy Boy Music Inc

2 SONIC YOUTH

White Kross (unreleased track)

(Sonic Youth)

My Ears! My Ears! Music

(Live in Tallahassee, Florida)

© 1997 Blast First Records

GIVEN FREE WITH NME FEB '87
Compiled: Roy Carr

© 1987 NME



NME'S HAT-TRICK

1 SLY & ROBBIE --THE TAXI CONNECTION

When You're Hot You're Hot (MME version)

(Dunbar)

Virgin Music Ltd

(Live in London)

© 1986 Taxi Productions Inc/

Island Records Inc

GIV 5

ATLANTIC



45 RPM

7-89175

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PROMOTION COPY **NOT FOR SALE**

VOCAL Time: 3:33 ST-A-52996-SP

STEREO

BIG SHOTS (PUT ON THE BRAKES)

(Stephen Salas, Pee Wee Jam & M.C. Jam)

WEST COAST POSSE

Produced by David Kershenbaum and

Stevie "No Wonder" Salas

From the Lorimar Motion Picture

"BIG SHOTS"

**BIG SHOTS"

**BIG SHOTS"

**BIG SHOTS"

**BIG SHOTS"

**BIG SHOTS"

BASS GAME

(W. Rock)

Original version appears on the MCA LP, MCA-5815 "Uptown is Kickin' It"

RECORDS

A SIDE MCA-53043 MC 22820RE @ 1987 MCA Records, Inc.

Uptown Publishing Inc.

4:15 ASCAP

FINESSE & SYNQUIS PRODUCED BY TONY & ULYSSES SANKITTS

PRODUCED BY TONY & ULYSSES SANKITTS
FOR UL-TI FRESH PRODUCTIONS
FOR UL-TI FRESH PRODUCTIONS
FOR UL-TI FRESH PRODUCTIONS
EXECUTIVE PRODUCER:
ANDRE (DR. JECKYLL) HARRELL
AN UPTOWN ENTERPRISE
PRODUCTION

PRODUCTION

PRODUCTION

PRODUCTION

AN UPTOWN ENTERPRISE
PRODUCTION

PRODUCTION

HE CUTS SO FRESH
(D.J. M. Marl)
Original version appears on the MCA LP,
MCA-5815, "Uptown Is Kickin' It"

.MCA RECORDS

B SIDE MCA-53043 MC 22819RE @ 1987 MCA Records, Inc.

Uptown Publishing Inc. 4:10 ASCAP

MARLEY MARL

Featuring M.C. Shan
PRODUCED AND MIXED BY MARLEY MARL
EXECUTIVE PRODUCER:
ANDRE (DR. JECKYLL) HARRELL
AN UPTOWN ENTERPRISES
PRODUCTION

BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL PLAZA, UNIVERSAL PLAZA, UNIVERSAL





STEREO

4.55 5 RPM

38-69056

755 59056A

PISS CBS

Reduce in

L.L. COOL J

J.T. Smith-D. Simon E. Latture: Faken From The Del Jam/Columbia Lo.
"WALKING WITH A PANTHER" 45172/4527/8/Produced by L. L.
Cool J/Co-Produced by Twayne Simon/Assistant Producers.
Steve Etr & Brian Latture/Mastered by Jack

B "FOLUMBIA", MARGAS REG.

TAMLA

T 54194

© 1970 Jobete-BMI A1-S1-K-M5-748M10

Time: 3:34



Arranged by Paul Riser Produced by N. Ashford & V. Simpson

PROMOTIONAL NOT FOR SALE

WHO'S GONNA TAKE THE

SMOKEY NO.

SMOKEY NO.

THE MIRACLES

OF MOTOWN RECORD



Turfland Music-BMI Time: 2:30



45-1001A

D. J. Copy



LET'S WALK THIS WORLD TOGETHER

(Kelly T. Chowning, St.)

BUD CHOWNING

Records - RR #2, Cave Hill Lone:

Lexington:



Turfland Music-BMI Time: 2:22



45-1001B

D. J. Copy

A BOY LIKE ME

(Kelly T. Chowning, Jr.)

Pord Records -- RR #2, Cave Hill Lane

Silver Star®

DKD-SS 7029 (DT87-51) U-18761 Time: 3:11 P 1987 Silver Star Records



D J COPY STEREO Produced by Gordon E. Gainey Silver Key

ROCK-HIGHLAND

45 R P M Citation Music, Inc. ASCAP



45 RPM (45-107)

LOVE SO DIVINE (John Szwaja)
THE HIGHBROWS

Conducted by Preston Sandiford ZTSP 62818

ROCK-HIGHLAND

45 RPM E. B. Marks Music Corp. ASCAP



45 RPM (45-107)

IN THE LITTLE RED SCHOOLHOUSE (James A. Brennan-Al Wilson)

GHBROWS

Conducted by Preston Sandiford ZTSP 62819

TY.

BATMAN AND ROBIN

(L. Pegues-L. Russell-T. L. Garrett)



5-2020

YWI-37798
Viva Music &
Fingerlake Music
(BMI) 2:12
Vocal
A Snuff
Garrett
Production
Produced by
Snuff Garrett &
Leon Russell

THE SPOTLIGHTS

CHICAGO, ILLINOIS . U.S.A.

DAYFLOWER

(L. Russell-T. Garrett-S. Singleton)



5-2020

YWI-37799
Viva Music &
Fingerlake Music
(BMI) 2:11
Vocal
A Snuff
Garrett
Production
Produced by
Snuff Garrett &
Leon Russell

THE SPOTLIGHTS

CHICAGO, ILLINOIS . U.S.A.





LOS TIGRES **DEL NORTE**





PRO-045 LADO A 2:34

Sinmex Publishing Co. Promocion Prohibida La Venta

LOS TIGRES **DEL NORTE**





PRO-045 LADO B

2:46 Sinmex Publishing Co. Promocion

Prohibida La Venta

LOS ANGELES CALIF 90006 RADE MAN.

NEW RECORDING IN MEETING OF THE CORDING IN MEETING IN MEETING OF THE CORDING IN MEETING OF THE CORDING IN MEETING OF THE CORDING IN MEETING IN MEETING OF THE CORDING IN MEETING IN MEET LOS DIABLOS **CORAZON DE PIEDRA** (David Morales) 45 G419 ® 1985 Gas Records

LOS DIABLOS
SI ES PECADO ES POR AMOR
(Xavier Santos)

RECORDIA MARK (E) RECORDIA MARK
(Xavier Santos)

G419

• 1985

Gas Records

45

2



LOS DIAS DEL ARCOIRIS

Masini/Pintucci/Di Bari)

CA LOS DIABLOS

OF RECORDS, DIST. BY TAURUS SOUND DIST. LA.



ESTEREO 45 RPM

GES 106 LADO B 2:37

COSITAS

(Xavier Santos)

(Xavier Santos)

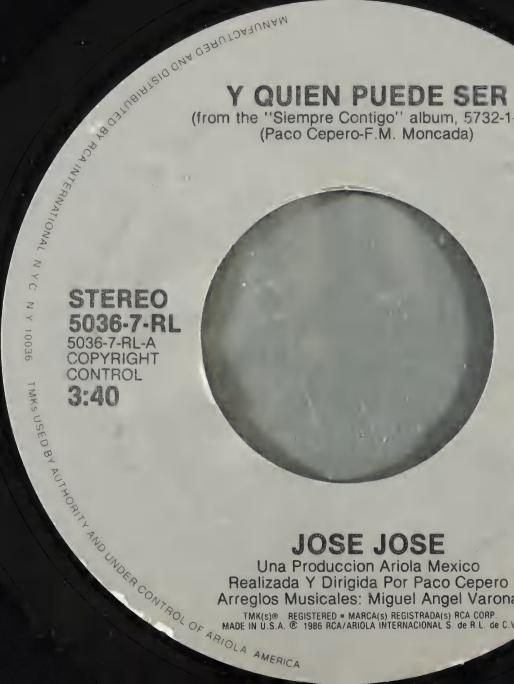
AFCORDS, DIST. BY TAURUS SOUND DIST. LA.

Y QUIEN PUEDE SER

(from the "Siempre Contigo" album, 5732-1-RL) (Paco Cepero-F.M. Moncada)

STEREO 5036-7-RL 5036-7-RL-A COPYRIGHT CONTROL

Z





JOSE JOSE

Una Produccion Ariola Mexico Realizada Y Dirigida Por Paco Cepero Arreglos Musicales: Miguel Angel Varona

TMK(s)® REGISTERED ■ MARCA(s) REGISTRADA(s) RCA CORP.
MADE IN U.S.A. ® 1986 RCA/ARIOLA INTERNACIONAL S. de R.L. de C.V

CORRE Y VE CON EL

(from the "Siempre Contigo" album, 5732-1-RL) (Paco Cepero)

STEREO 5036-7-RL 5036-7-RL-B COPYRIGHT CONTROL





JOSE JOSE

Una Produccion Ariola Mexico Realizada Y Dirigida Por Paco Cepero Arreglos Musicales: Miguel Angel Varona

TMK(s)** REGISTERED • MARCA(s) REGISTRADA(s) RCA CORP MADE IN U.S. #. ** 1986 RCA/ARIOLA INTERNACIONAL S. de R.L. de C.V.



PROMOTIONAL CORY NOT FOR SALE STEREO

45 RPM PRO 546-7

Time: 2:52 2-59847

Rafael Consales

LA TAL POR CUAL (M. Eduardo)

LOS SUPER LAMAS

LOS BUPEN DIRCOS,

9 1987 PolyGram Dircos,

S.A. de C.V. From the Fontaina album 422 834 127-1

Tontana_e

PROMOTIONAL COPY NOT FOR SALE STENEO 45 RPM PRO 646-7 Timedicos 2-50654 Direction

SI LAS VACAS VOLARAN

From the Forther album too 584 127-1

10 MalyGreen Glecox,

Manager Company

4TRON/C SANTANERA



CBS Mexico



SIDE 1 **45 RPM** Mundo Mus. Mex.

CBS Mexico
CYS 1499

MI BARRIO

-Tadeo ArredondoFrom Caytronics LP - CYS 1499

@1977 CBS/Oslambia
Internacional, S.A.

Caytronics Corporation by Columbia Special

SONORA SONORA SANTANERA



CBS Mexico



SIDE 2 **45 RPM** Mundo Mus. Mex

CBS Mexico
CYS 1499

UN POQUITITO

-Carlos ColoradoFrom Caytronics LP - CYS 1499

1977 CBS Columbia
Internacional, S.A.

Caytronics Corporation by Columbia Special Columbia Columbia

LOS CUATRO SOLES **CON BETO ORLANDO**

Produced by EMI Argentina

From the Latino LP "Los Cuatro Soles/ Canta Beto Orlando" LT-LA050-D

P 1973 United Artists Records, Inc.





STEREO

LT-XW188-W (UAST-11365) 3:18

LOS CUATRO SOLES **CON BETO ORLANDO**

Produced by EMI Argentina

From the Latino LP "Los Cuatro Soles/ Canta Beta Orlando" LT-LA050-D

(P) 1973 United Artists Records, Inc.





STEREO

LT-XW188-W (UAST-11366) 2:47

NO ME DES TU ADIOS, MI AMOR

(A. Patrono/A. Laxague)

Morro Music BMI

NEW YORK 19. N.Y.

A TRANSAMERICA COMPANY

NEW YORK 19. N.Y.

DISCOS

MAX

DISCOS MAX RT 3 BOX 43 KILLEEN, TX 76541 (817) 939-2791



MAX-001-A STEREO RANCHERA T. 4:05

CARINO SANTO

JOSE PEPITO PEDRAZA Y SU CONJUNTO



MAX

To a very Sweet Person

DISCOS MAX RT 3 BOX 43 KILLEEN, TX 76541 (817) 939-2791 MAX-001-B STEREO CUMBIA T. 2:26

EL MOSQUITO (DAR)

JOSE PEPITO PEDRAZA Y SU CONJUNTO

NELSON NED





WS-1069 Side 1

A PESAR DE TODO

(Nelson Ned)
Produced by SOM Industria o Comercio, Brasil
(P) (P) 1976 by SOM Industria o Comercio, S.A., Brasil
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(P) 1976 by SOM Industria o Comercio, S.A., Brasil
(P) 1976 by SOM Industria o Comercio, S.A

NELSON NED





WS-1069 Side 2

DEJENME SI ESTOY LLORANDO

(Nelson Ned-Curet Alonso)
Produced by SOM Industria & Comercio, Brasil
© © 1975 by West Side Latino Records Corp.

MEST SIDE LATINO RECORDS CORP., NEW YORK, N.Y. 10036 MADE IN U.S.A.



RECORDSING

PROMOTIONAL NOT FOR SALE

TDJ-131 SIDE ONE

Time: 3:13

STEREO

From the LP &
'YOU'VE
MADE ME SO
VERY HAPPY'
by Tito
Rodriguez
(TR117X)

YOU'VE MADE ME SO VERY HAPPY

(B. Gordy-P. Holloway-F. Wilson-B. Holloway-

Jobete Music)

TITO RODRIGUEZ

P.O. 80x 154. SOUTH AMBOY, N.J. 08879



9ECORDS INC

PROMOTIONAL NOT FOR SALE

TDJ-131 SIDE TWO

Time: 2:25



From the LP
'YOU'VE &
MADE ME SO
VERY HAPPY
by Tito
Rodriguez
(TR117X)

LET GO (N.Gimbel-B.Powell-Duchess Music Corp.)

TITO RODRIGUEZ

P.O. 80x 154, SOUTH AMBOY, N.J. 0887

LADO A B-091 **45 RPM** @1986 Stereo OPQ. MULENZE
ERES TU 4:52
(Charlie Donato)
Canta: PEDRO BRULL

B-091

P1986

LADO B **45 RPM** Stereo

Org. MULENZE CON UN BESO 4:30 (Charlie Donato) Canta:Jose Luis (Chegui) Ramos



1052-A

Bolero

LA FIRMA

(Heriberto Aceves)

Canta: ODILIO GONZALEZ

con el MARICHI DE HERIBERTO ACEVES
Bajo la direccion del
Prof. Rafaul Carrion Bajo la direccion del Prof. Rafaul Carrion



1052-B

Ranchera

EL BRUTO

(Heriberto Aceves)

Canta: ODILIO GONZALEZ

con el MARICHI DE HERIBERTO ACEVES
Bajo la direccion del
Prof. Rafael Carrion
OF DIAL RECORD con el MARICHI DE HERIBERTO ACEVES
Bajo la direccion del
Prof. Rafael Carrion



TM

(P) 1977

1769

Arreglo: Jesús Caunedo

LADO A **45 RPM**

ALVAREZ GUEDES
CADA VEZ QUE PIENSO EN TI
(Alvarez Guedes)

Jesús Caunedo
y su Orquesta
CORP.—San Antonio



TM

P 1977

1769

Arreglo y

LADO B **45 RPM**

JEL Santurco, Joseph Sa

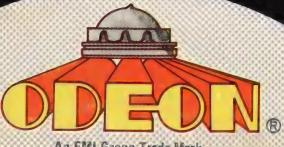
Mftd. & Dist. by C. ALV.
EL PAJ.
(Alvare.

Alvare.

CORP.—Sar **ALVAREZ GUEDES**

EL PAJARITO CRUEL

(Alvarez Guedes)



An EMI Group Trade Mark

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LADO B 45 RPM Editora: Discorama

P1980

DEVUELVEME EL AMOR

(Alejandro Jaen)

(Alejandro J



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LADO A 45 RPM Editora: Greever

P1980

AL COMPAS DEL RELOJ

(M. Freedman-J. De Knight-Sadoc-Talamantes) Inc.

GRUPO FUEGO

Distributed by: Alhambra Records



LIZNEL 150 45RPM



SIDE A Tiempo 3:56

MARIA ANTONIA (Merengue Autor: D. R.)

CONJUNTO QUISQUEYA
CANTA CHUCKY

SIDE B Tiempo 3:40

EL AMAR Y EL QUERER
MANUEL ALEJANDRO
CONJUNTO QUISQUEYA
CANTA JAVISH

LIZNEL 150 45RPM

NELSON NED





WS-1080 Stereo Side 1

SI ES PRECISO

(Nelson Ned)
Produccion: SOM Industria e Comercio S.A. Sao Paulo, Brasil

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NELSON NED





WS-1080 Stereo Side 2

VEN, DAME TU MANO

(Nelson Ned)
Produccion: SOM Industria e Comercio S.A. Sao Paulo, Brasil

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